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SEDLEY BROWN.

W. RADLEY '05

THE MATINEE GIRL



THAT delicious comedienne, Odette Tyler, slightly plumper than in her earlier Secret Service and her later Phroso days, bowed to us as boyishly and smiled at us ripely at the new Yorkville Theatre last week as in that radiant time before she permitted wealth and an estate in Virginia to wear her from the stage and us.

Miss Tyler is not cast by Nature for the part of chateleine of a country domain, at least not in winter. In summer we will permit her to take off her make-up and put on her keys, but in the playing time we would like to see her with a crescent of lights at her feet and a limelight playing upon her from the gallery; but we wait to see her in her own plays.

Miss Tyler has an abundant personality, and in so saying we make no allusion to her undoubted increase of avoirdupois. She is vital, glowing, exceedingly alive, and acts as naturally as a bird sings. The men and women in the audience greeted her joyously. The laughter of other days, but for the same Odette Tyler, bubbled up in their throats. They laughed from sheer pleasure, and such was the momentum of that same laughter that they did not stop even when the palpitating little heroine of the play turned her round face and full throat prettily upward to the lover who was in imminent danger of losing his head, and implored: "You will wait for me on the other side!"

Imaginationless audience! It te-heed or ha-had at the mere fancy of that lovely, live creature being transported as Blanche Bates is transported every night at the Academy of Music, through a million miles of clouds, into the misty hereafter. It refused to think of Odette Tyler dead, or even in danger. It giggled when she dived into a tunnel where a bomb was waiting for her. It was so sure she was resourceful enough to escape, and her appearance before the curtain gasping, "There was to be an explosion, but it didn't go off!" justified their confidence.

Odette Tyler is one of my enthusiasms, but I can get along well enough, thank you, without her play. I hope she will sell the Red Carnation at good terms to a stock company and concentrate on finding for her own vehicle a play as full of comedy as an egg of nourishment. For if not the queen of comedy, Miss Tyler is one of its crown princesses, and in the direct line of succession.

Not alone Odette Tyler pleased the audience. The orchestra deepened its delight. It was of the nature of a surprise, this excellent orchestra of a popular-priced house that soothed you with soft music, while in many other first-class theatres in New York its sister organizations commit assault and battery upon your suffering senses.

The orchestra leader, "my friend Dave Blumberg," some one whispered in audible vainglory, led it through a dozen popular airs, subdued to non-interference with conversation, yet pulsing through it daintily, like the sounds of dance music drifting into a conservatory, and unobtrusively but surely aiding the courtship screened by palms. Once his first violin turned about and blushing faced the audience and played "The Last Rose of Summer" as exquisitely as Patti used to sing it, played it again and again because his hearers would have it, and each time played it more softly, until the last strains were mere wraiths of sound, tantalizing and beautiful as a vanishing memory of something we have loved.

If I were a creature of night, and there were no restraining sentiment in the community, I would visit tortures upon some of the orchestras of this city. I would back up against the Mosaic law, and give them torture for torture, blow for blow. Oh, music! music! How many inhumanities have been committed in thy name!

An orchestra that revels nightly in its own noise on Forty-second Street was once for a brief, delightful period, suppressed. Madame Réjane, who orders a curtain up by rapping convenient wood with a stick, was the means of our relief. Never an extract note in that temple of amusement that had been converted by its orchestra into a chamber of horrors. There was another reason than pleasure in the French artist's portrayals that made us wish she would stay on Forty-second Street forever.

There was a German band that always drove the passengers back to their berths of seasickness on an awful Atlantic crossing. There is one that comes at an un-Christian hour each morning to rehearse and incidentally to perform the unconscious good office of driving every one in the block from bed and to breakfast. But besides this Forty-second Street orchestra these disturbing agents are as far off menaces to the present evil. When we want Wagner's crescendos we can go to the opera. When we yearn for shrieks we may hear them at Bloomingdale. When we want extract music we pray you don't shiver our eardrums and rend our nerves to shreds. As ye are noisy, be reasonable!

Actors talk a great deal about art. Here is Oscar Wild's latest utterance upon it, from his "De Profundis," written in prison:

"Truth in art is the unity of a thing with itself; the outward rendered expressive of the inward; the soul made incarnate; the body instinct with spirit. For this reason there is no truth comparable to sorrow. There are times when sorrow seems to me to be the only truth. Other things may be the illusions of the eye or the appetite, made to blind the one and cloy the other, but out of sorrow have the words been built, and at the birth of a child there is pain. Not width but intensity is the aim of modern art."

Something of this spirit there was in Forbes Robertson's address to the students of a dramatic school last week. He flattered them into a semi-delirium of delight by calling them his "fellow students."

"To be true to life, true to human nature, true to human beings is the end of all acting," he said. "Call it realism if you like, but Shakespeare is the greatest realist who ever wrote in his absolute fidelity to human nature. Call it modern if you like, and thank God that you are modern."

Human nature does not change. Juliet is the same woman to-day as when Shakespeare drew her, because she is a woman. Audiences, Mr. Robertson believes, are indifferent to "business heaped upon business." "Business," he asserts, "is a disease." What audiences ask is

truth to human nature, not arm waving and heel clicking. The cure for degenerate conditions is to return to the truth, and there is no part too small for it.

He left with these dramatic babes and their profounder elders a bit for solemn mastication. "Don't for the sake of applause play down to your audience. Rather, act up to your conscience."

Opportunity knocks at least once at every man's door, we are told. A firm of amusement promoters, believing this, read all the "ideas" submitted to them to the allotted end. Thus it was that they perused the following even unto its postscript, and sent it with some exclamations to the Matinee Girl:

"The settlers cabin, his only child, her love for and engagement to a country lad, his departure for the gold field in search of his fortune, there tearful farewell and promise for the future, a few letters, then they cease. She becomes acquainted with a nautchman. A friend begs her to let him alone. She is heartbroken, marries him. A letter comes. At last he begins her to write, she is stabbed to the heart, her life is made miserable by her husband, the friend that begged her not to marry him drops out of sight, her mother takes her home, her husband makes all promises for her future happiness if she will only return. She prepares to do so, her mother sends her away with a never darkening door again if you go with that viper. Life is a little while then he fled with another leaving her with two little ones. She struggles for bread is let of by a viper in disguise (a friend) her children are taken from her, she retrieved herself and marries again apparently a good man (it is only another fatal wedding) he cruelly treats her—finely tries to murder her (her daughter comes to her rescue) She bids him a sad farewell. The friend of her childhood comes on the scene that tried to keep her from marrying her first husband. He prays her to be his niece and her to a large fortune left by her father her mother died she was adopted by the old settler and his wife her husband goes away and is killed in a Cole mine her childhood lover appears at this time but does not make himself known to her until she gets a confession of lifelong love from her then he claims her as his own."

The author will not permit the production of this play unless she and her daughter be allowed to join the company. Her faith that "there is fame and fortune" in the play is firm, and the postscript is upon one point emphatic. The play "is positively not to be played without full consent."

A young woman of that class which the newspapers catalogue as "society women," the line of demarcation being whether or not they work for a living, brought a letter of introduction to a prominent actor-manager, which secured for her brief audience with the great man. With one swift glance he took in the plumed hat, the pretty, inconsequential little face thrown into oblivion by the plumes, the sable cloak and moleskin gown, the watermelon muff and step ladder shoes.

"Have you ever been in love?" he demanded.

"Sir—?"

The word ran the gamut from angry exclamation to dubious interrogation.

The actor-manager repeated the question.

"I am married," was the answer.

"But have you ever loved?"

"I—don't—know."

"Have you ever hated?"

"I—don't—remember."

"If you had hated you would remember. Having never really loved or hated you will not make an actress. There is only one thing left for you—musical comedy."

"But I cannot sing."

"You do not need to sing."

"And I cannot dance."

"You do not need to dance."

"My husband says I have no sense of humor."

"You do not need a sense of humor."

"Then what—?"

"You dress well—that is enough."

—

This is a story that has echoed round the cities Stanley Park has illuminated by his visits. "Once when I was younger and down on my luck, you know, I drove an omnibus in London. One afternoon when the fog was thick the 'bus was crowded to the wheels. By Jove! the passengers swarmed over the top like ants, and clung to the sides like spiders. The passengers became frightened, and I could hear the conductor inside say, 'Don't fear. There's a good man in at the ribbons.' I tooled them to the garage, the car barn I mean, in safety. Next day a £100 note was sent to my lodgings with the thanks of a passenger. One of the Rothschilds had been riding in my 'bus.'"

A press agent assures me that Marion Lorne, who plays the ingenue in Mrs. Temple's Telegram, is a relative of the Marquis of Lorne. Yes? Miss Lorne is too winsome to require the Marquis.

THE MATINEE GIRL.

SUCCESSFUL PLAYWRIGHT AND DIRECTOR.

Sedley Brown, of whom an excellent likeness appears on the first page of *THE MIRROR*, needs little introduction to the world of American art and letters. For years he has occupied the position of dramatic director in the foremost stock companies throughout the United States. For the present season he is in New Orleans, where his work with the Grand stock company has called forth the most extravagant praise from the Southern press. In years past many successful dramas came from the pen of Sedley Brown. The elder theatregoer readily recalls *The Long Lane*, *The Colonel's Wives*, *Pine Meadow*, *The Minister*, etc., as pieces of delightful romance and well nigh perfect dramatic literature. Thoroughly engrossed in the demands made by the routine of stock work, he has allowed many years to pass before writing another play. That these years have been productive in perfecting his technique may be surmised by the fact that his latest play, *The Pipe of Peace*, written for Robert Connors, when produced at the Gem Theatre, Peak's Island, last summer, met with instant success. The principal character in the play is an educated Indian, whose experiences in Wall Street form the nucleus of the intensely interesting story. Charles Fourton, the manager of the Grand Opera House, New Orleans, contributes the following to the already long list of testimonials to Mr. Brown's ability: "I have known Sedley Brown only since last September, but I think I can conscientiously say that in all the years of my theatrical experience I have never met a more capable and painstaking dramatic director. In the face of the strongest and keenest sort of opposition he has assisted in plotting the Grand stock company to a goal of unprecedented success. He has kept my company intact, and has succeeded in bringing up to an almost incredible standard of excellence every performance at the Grand Opera House this season." Mr. Brown has been re-engaged as stage director for the Summer season of stock at the Gem Theatre, Peak's Island, Me.

DOORKEEPER STILL DICTATOR.

Lorenzo Alexis de Clairmont was doorkeeper of the Orpheum Theatre in Denver only fourteen months ago. To-day he is confidential aide of the President of Guatemala and military dictator, and will probably soon be military governor of that republic. He is the tall and fine physical result of a long line of French-Spanish ancestry, and wears his new uniform like the brave soldier. He was promoted to a lieutenancy for bravery while a United States soldier in a fight with the Filipinos, being wounded three times. He left his post of duty in Denver, where he had come to recover his health, Jan. 5, 1904. His father, who is auditor of the Orpheum circuit, is a friend of the present President of Guatemala, having been chief of staff to President Barillas, who was assassinated.

All offers Ada Boshell should be addressed Cedar Avenue, Morris Heights, N. Y.

AMERICAN ACADEMY STUDENTS.

Addressed by Forbes Robertson, W. A. Brady and William Ordway Partridge.

The graduating exercises of the American Academy of Dramatic Arts took place Tuesday afternoon, March 14, at the Empire Theatre. Addresses were made by Forbes Robertson, William A. Brady, and William Ordway Partridge to the students and guests, among whom were Grace George, Daniel Frohman, Bronson Howard, William Seymour, and many well-known members of the profession. Twenty-four young men and women received graduating diplomas, and the entire exercises were among the most interesting and unconventional of any remembered in the history of the institution.

Forbes Robertson Speaks.

Forbes Robertson, as the first speaker, received much applause for his interesting remarks, in the course of which he said:

The question arises sometimes in the mind of an actor as he approaches a part if he should caricature it, or play it truthfully, honestly, as the part is. There are a great many cases where caricatures have proven great successes; but it seems to me that we must attack a part from a truthful state, a natural state, and not a caricature. There is one thing I want you all to understand, and that is the dignity of the calling. When we come into a theatre, it is to us a temple, and it is due to ourselves to act quietly and with respect to ourselves and to others, so that we may be looked on by everybody with respect. If the opportunity comes in the classic drama, no matter how small the part, grasp that part, hold on to it, and work for it, work hard for it. And by the classic drama, of course, I mean Shakespeare. In treating Shakespeare do not be led away by the thought that he cannot be treated realistically. He should be handled with absolute truth and fidelity to human nature, and human nature is just the same now as it was in the time of Shakespeare. Some may tell you that you cannot act Shakespeare with the fidelity of that period, that you must be modern. If you try it your progress will be nil, you will end a failure in attempting any part of Shakespeare's dramas from your mind that feverish anxiety, that morbid desire, for new business. Business, when all is said and done, doesn't amount to a row of beans. Don't worry about business. Does it matter if Juliet pulls down the curtain thus, or turns thus, or walks or stances or jumps thus? No. It is the personality—the method, the fidelity and sincerity in which you speak the lines. I remember rehearsing a classical play in London and we had engaged a very distinguished actor. He felt when he had these very beautiful lines to say that he must have his arms and stride and do this and that. A friend of mine, a Scotchman, who was watching the rehearsal, asked me: "Now tell me, Mr. Robertson, is he a very distinguished actor?" I answered he was. And he gets a deal of money? "Yes," I answered, "he has to do all that?" "Well," he answered, "Dear me, if I was caught doing that down in Piccadilly I would be arrested by the police." It seemed to me to be very much to the point and summed up the whole matter in a nutshell. In a nutshell, if you do, in a simple way, a sincere view of your calling, you must begin by pleasing yourself. If you don't please yourself you will never please the public. One point I would like to emphasize: Consult your conscience, don't act according to the whims of the moment. We all know whether we are good, bad or indifferent in a scene or play—and the people you have to consider in your own conscience are the members of your calling. You have not to consider what the general public will like if you do, you will come out conventional. If you break every law of fame's instruction to the players you will never become a great actor or actress. No matter what you are playing, where you are playing, or to whom you are acting, always interpret your part true to nature, with sincerity, absolute truth, absolute fidelity to human nature.

Manager Brady's Recollections.

William A. Brady followed, and read these interesting recollections of the old stock company days:

I was once a dramatic student myself. I served my apprenticeship in a school that was somewhat harder than the one in which you have served. Those were the days out in California, when men like Charles Frohman, David Belasco, Daniel Frohman, and numerous others I could mention, were not occupying the proud position of managers, but were struggling to make their mark in the world. In 1886, when I made my first attempt in San Francisco, there was no such thing as a dramatic school, but there were stock companies galore strewn throughout the United States, and they were of them the finest dramatic colleges. A young man or a young woman with dramatic aspirations would start in a minor capacity in one of those companies, and after having served for a time might be called upon to play a different part every night if necessary, and in a case of bustle or hurry, no lag could succeed and no dunce could thrive. All the young people then would be called upon one week to support a tragedian, who would hand them out five or six of the parts and instruct them to be perfect in them from night to night. We had actors like Booth, Barrett, Salvini, Rossi, Madame Modjeska, and others of the same note come to us for a fortnight or a month's engagement, and what we didn't think we knew about the drama was not worth knowing. Salaries were not good, those days, and sometimes they were very hard to collect. In those days I was known as "Manuscript Bill"; this nom de plume or alias was given to me by the California actors for the reason that they believed that I was gifted with nerve enough to do anything. I believe I would have played Hamlet in those days if they had allowed me. That was in the dear old days of the drama. How different now! The stock companies are all gone, and the dramatic school exists. I am a great believer in the theory that dramatic instinct is born in a man. You can't teach it, you can't have a funny gift, but the spark that comes from where we know not is the thing that makes us or mars us quite. In the days of the stock company there was a chance for a young man or a young woman. If a man or a woman had a good head, that was all; but to-day it's different. I know how hard it is to see the prominent manager or stage-manager these days, but it is not all their fault. They have more artistic sense than they are credited with, and they want to see young people succeed just as much as you do, but now the truth is that the master is that politics has stolen into the drama. I believe in the dramatic school.

An Artist's Admonition.

William Ordway Partridge said in part: I have an artist's dread of pointing a moral, but would like to speak a word regarding the relation of art to life. Art, as some one has wisely said, is not a substitute for life, but a key to it. Dramatic art shows us how men have lived, and good dramatic art shows us how men have lived well, and it holds the mirror up to nature. Great art is the result of great work, patient endeavor.

The drama presents life epitomized, and, within two or three hours, puts before us the pitifulness or glory of man's existence, a existence that is truly said, purges our emotions, prepares us to live wisely, sanely, and on a higher spiritual plane. We have outlived the fate drama. We are living through the senseless problem drama to the belief that character is the destiny of a people, and we must study and depict character.

The world will never cease to be dramatic as long as man has a human heart. The mission of the drama is to enrich our lives, to afford healthful and sane amusement, and to become as potent a factor for good as the pulpit. Indeed, they ought to go hand in hand, and in ancient days the drama grew out of the religious rites of the people. The drama ministers to all mankind, keeps us in tune with that ideal world for which, among discordant circumstances, the heart forever longs; tends to make us live in harmony with our fellow men.

Louise Closser told of her first essay to secure an engagement, and brief remarks were also made by Victor Mapes and W. C. De Mille. The exercises closed with the distribution of diplomas to the following graduates:

David T. Arrel, Youngstown, O.; Mathias J. G. Briggs, Brooklyn, N. Y.; Morris A. Frankenstein, New York, N. Y.; Owen Gwent, London, England; Willard D. Howe, Pittston, Pa.; John G. Fee, Chicago, Mass.; Edward J. Hemmer, Boston, Mass.; Irving J. Lancaster, Waterbury, Conn.; Albert W. Meyer, Cleveland, O.; Almas Pierre Peltier, Ottawa, Ont.; William H. Quinn, Fall River, Mass.; C. Maclean Savage, New York, N. Y.; Siegfried Schulz, Berlin, Germany; Paul A. Tharp, Washington, D. C.; Conuelo Bailey, Natchez, Miss.; Caroline Bulow, Charleston, S. C.; Louise Coleman, New York, N. Y.; Margaret Ellsworth, Boston, Mass.; Henrietta Goodman, New York, N. Y.; Mary Hamilton, Hamilton, Ontario, N. Y.; Frances Harmon, Chicago, Ill.; Genevieve Karfunkle, Krakau, Galicia, Austria; Katherine Koppel, New York, N. Y.; Mary Lawton, New York, N. Y.; Adelaide M. Livingston, New York, N. Y.; Bernadine Reinhardt, St. Paul, Minn.

Medals were awarded as follows: The David Belasco Gold Medal for Dramatic Ability to Mary Agnes Hamilton, Ottawa, Canada; the David Belasco Silver Medal for Technical Skill to Owen Gwent, London, England; the Esther Herrman Gold Medal for Earnestness and Progress to Paul A. Tharp, Washington, D. C.

REFLECTIONS



Photo Chickering, Boston, Mass.

A portrait is shown above of Dolly Forde, who has made a pronounced success this season in Spencer and Aborn's production of Hal Reid's play, *A Wife's Secret*, in which she assumes the role of Marie Madison. This part was originated by Dolly Forde at the first production of the play at Elizabeth, N. J., May 14, 1903, she remaining with the company throughout that season. The following season she joined Chauncey Olcott's company to play the part of Danny in Terence, in which piece her work was highly praised. This season the producers of *A Wife's Secret* were unable to secure a child who could assume the role to their satisfaction, so they sent for Dolly Forde to take the part she had originated, and in which she has again won special commendation for her clever and sympathetic work. Little Miss Forde is only eight years old, but she takes the greatest interest in her work, and has made progress that is really remarkable for one of her years.

Mrs. Charles Calvert, of the Haymarket Theatre, London, who is being brought to America this Spring by George C. Tyler, especially to play Mrs. Hardcastle in the forthcoming Liebler and Company's production of *She Stoops to Conquer*, which is to have its first presentation at the New Amsterdam Theatre April 17, will sail from Liverpool on the *Celtic* March 24. Her former visits in the companies of Edwin Booth, Mary Anderson, and Mrs. Langtry are well remembered.

Grace George will end her season in Abigail at the Savoy Theatre, April 1. On Monday evening, April 3, William A. Brady will produce at the house a new three-act comedy. All the scenes are laid in the St. Regis Hotel, and the piece is called *A Case of Frenzied Finance*. It was written by Kellett Chalmers.

Richard Mansfield's wardrobe and dressing-table are established in two handsome rooms now being prepared for him in the southwest corner of the stage of the New Amsterdam. As these rooms are down several steps, another smaller room has been fitted up on the stage especially for his use on Richard III nights, as he cannot walk up and down stairs in his heavy armor. Another room is used by him as an office and reception room.

Another Pollock publication in the interest of the Shubert attractions will be a magazine, *The Show*, which will be out on March 25. Archie Gunn, John Kendrick Bangs, W. J. Lampton, and Anna Marble will be contributors to the first number.

Nance O'Neill's promise to return to New York will be fulfilled the week of April 24, when she will be the Easter attraction at the Grand Opera House. Before then Babes in Toyland, Woodland, and W. H. Crane in Business is Business will be seen there.

Work on Oscar Hammerstein's *Drury Lane Theatre* in West Thirty-fourth Street has been resumed.

Annie Kneass Rentfrow, wife of J. N. Rentfrow, manager of Rentfrow's Jolly Pathfinders, and only daughter of Wilson Kneass, the composer of *Ben Bolt*, who was interred in the Chillscothe Cemetery in 1868, having accepted a lot in the new cemetery, has removed the body of her father, and will remain in that city until the body of her mother is brought there from Dayton, Ohio.

The performances at the Windsor and the Third Avenue Theatre March 14 were for the benefit of the family of Patrolman Ira C. Kline, who was accidentally killed at pistol practice in the Ninth Regiment Armory Jan. 16. The entertainment was managed by Police Inspectors Max F. Schmittberger and William W. McLaughlin, and a number of well-known professional actors and actresses appeared. The New York Police Band, under the direction of Roundsman D. J. Fogarty, gave several popular selections, as did the Police Department Quartette.

Louis S. Gottlieb announces that the Orpheum Theatre of Harlem has closed under the present management, but that he will reopen as a Yiddish theatre again, under his sole management.

Louis Mann returned to New York city March 13 on account of illness, and rested a week before resuming his tour in The Second Fiddle.

John C. Fisher and Tom W. Ryley's revival of *Florodora* will be seen at the Broadway Theatre March 27, following the Fritz Scheff engagement. New scenery and costumes have been provided.

The cast will include Adele Ritchie, Cyril Scott, Henry V. Donnelly, Maud Lambert, Elsa Ryan, Philip Ryley, Joseph Phillips, and Thomas A. Kiernan.

Beatrice Vance began a starring tour at Norwich, Conn., on March 20 in *The Girl and the Moon*, the musical comedy by Elmer E. Vance.

William G. Newman has been appointed manager of the Herald Square Theatre, to succeed the late A. M. Palmer. James Sullivan, formerly assistant treasurer, becomes treasurer of the house.

William G. Warren has resigned his position as assistant manager of the Engagement Department of the Actors' Society of America to take the position of stage-manager of the Belasco Theatre at Los Angeles. He left New York Saturday morning, March 18.

Madame Mantelli, for several years a member of the Metropolitan Opera House, will retire from the concert stage and become a resident of Chicago in the autumn. She will become a teacher of music and acting.

Franz von Vecsey will end his American tour at a farewell concert in Carnegie Hall April 8, when he will be assisted by Walter Damrosch and the New York Symphony Orchestra.

Violet Hulls reported for the final rehearsal of *The Earl and the Girl* Saturday before starting for Chicago, but she was on crutches because of a sprained ankle.

Mabelle Gilman is studying for grand opera in Paris under M. de Reszke. She is to appear as Carmen in New York next autumn.

Mr. and Mrs. George J. Gould and a party of friends ate supper the night of March 14 on the stage of the Hudson Theatre as the guests of Robert Edeson.

IN OTHER CITIES.

SAN FRANCISCO.

Kolb and Dill are back in town again, and this time at the Grand Opera House 5-12 with an entirely new 20, and their week's business in Judson C. Brule's I. O. U. has been tremendous. Barney Bernard was not with the co., there being no Hebrew character in the play, and the third comedian role being in the hands of Ben T. Dillon, who capitally plays an Irishman. Maude Kelley, the new leading woman, is very attractive and sings her songs with much spirit and dash. Little Sutherland, the soubrette, is a very clever performer and her charming personality captivated the audience at once. The piece de resistance was the native Maori dance, led by Miss Sutherland, the music, costumes and scenic effects of which were taken from real natives while Kolb and Dill were on their tour of the Antipodes. Pearl Hickman and Florence Bain are splendid dancers. The chorus is large and well trained. The show will run all next week. Coming, Metropolitan Opera co., with Nordica, Sembrich, and Caruso.

At the Columbia 6-13 the Savage Grand Opera co. is in its second week and doing only a fair business. In the most popular opera this week, and introduced Miss Rennyson and Miss Newman as Ellizabeth and Mr. Wegener and Mr. Sheehan as Tannhauser. Deane sang Wolfgram at both performances very creditably. Tannhauser, Miss Rennyson did the Count, was hardly a success. Miss Rennyson did good work as Leonora. La Boheme had Reginald Roberts as the star as Rudolf. Miss Brooks made a sympathetic Mim. Miss Ivel was not happily cast as Musette. The productions are wonderfully staged, as to scenery and scenic effects, and the chorus did admirable work. Rita Newman, a San Francisco girl, is doing excellent work. On Saturday of last week she sang Ortrud in Lohengrin, Tuesday evening Musette in La Boheme and Thursday Ellizabeth in Tannhauser. It is safe to say that this has never been done before. Miss Newman's singing is always artistic and her acting is delightful. Next week Tosca, Cavalleria Rusticana, and Pagliacci will be sung. Dustin Farnum in The Virginian comes next.

A Texas Steer at the Central is a big drawing card 6-13. The Maverick Brand of Hershall Mayall was the hit of the performance, his performance carrying with it the breezy air so closely identified with the Texas ranger. George P. Webster, Walter Whipple, and George Nicholls were the three noisy cowboys. Bony was played by Myrtle Lane, and the chorus did in the part as any one we have seen. Corigan as the negro looking for the appointment of Minister to Dahomey took second honors easily. Next week an elaborate production of Faust.

David Harum, with H. Turner in the leading role, at the California 5-12 has been one of the season's successes. W. H. Turner has never done anything better than the odd character of David. The co. is well balanced and the players have all made individual impressions. Next week, Creston Clarke in Monsieur Beaucaire.

This is the third and final week of Mizpah at the Majestic 6-13. This biblical play, by Ella Wheeler Wilcox and Luscombe Searle, had its first production here, and now that it is to be given in New York and London is interesting to know if it will be as successful there as here. Miss Block in the role of Esther seems to be the person for the part, and it is said that she is to be in the London cast upon its presentation there. J. H. Gilmour has made his greatest success in the role of King Ahasuerus. Next week, revival of Old Heidelberg.

The Tivoli Comic Opera co. opened at this house on Feb. 28 in Bocaccio and is now in its second week. Edith Mason, Miss de Filippo, Eugene Barker, Bessie Tannehill, Thomas Pusey, Willard Simms, and Teddy Wells were successful in the leading roles. On Sunday night The Burgomaster will be given. New people have been engaged and the chorus enlarged. Grace Palotta will be the new soubrette, and a new baritone has been engaged in the person of J. Albert Wallerstedt.

John Craig as Cyrus Bicknam in The Middleman at the Alcazar 6-13 has given us the finest characterization of his successful season at this house. As the old potter Mr. Craig makes his art apparent, and his conception of the role, although unlike Willard's, is a remarkable bit of work. Lillian Lawrence as Mary, his daughter, gave a charming performance. Miss Woodson as Nancy, the other daughter, shared honors with Miss Lawrence. Luke Connors gave an exceptional performance of the proprietor of the pottery works. Harry Hill, John B. Maher, and Laura Adams were good in their roles. Next week, Alice of Old Vincennes.

Morris and Rowe's Circus did a big business 4-11 at the Mechanics' Pavilion. They gave two shows a day to packed houses.

Madame Caro Roma, prima donna soprano and composer, will give a concert at Steinway Hall March 23, prior to her departure for London, where she is to fill an important engagement in grand opera.

Frank W. Healy, late manager of one of Chicago's big theatres, is now manager of the Tivoli Opera House. He will fill the place made vacant by Charles W. Strine, who is looking out for Mr. Conried's interests. Mr. Healy will be a big acquisition to the Tivoli, as he is familiar with all the latest Eastern productions, which will from time to time be given here.

OSCAR SIDNEY FRANK.

KANSAS CITY.

James K. Hackett in his new play, The Fortunes of a King, played a three night engagement at the Willis Wood March 13-15 to large audiences. The play is of the same type that Mr. Hackett has used for the past few seasons, but is rather better than any of his recent vehicles. As Charles Stuart the star has a most commendable performance, and his delivery is satisfactory in one act and dignity and forceful playing in another. The prolonged applause after the third act forced Mr. Hackett to appear before the curtain and respond with a few words of thanks. Charlotte Walker as Jane Lane was both charming and natural in her portrayal and shared honors with the star. Peter Lang, Thomas A. Hall, Flora Bowley, James L. Seelye, Alexander F. Frank, and Eleanor Sheldon were good in their parts, and all deserve praise. The piece was well staged and costumed.

Ben Greet's co. of players in Everyman gave two performances of the old morality play at the Willis Wood 12 to good sized audiences. This was the first presentation of the play here by a professional co., and it attracted considerable attention. The presentation co. was excellent in every respect, handling the characters with an effect. Constance Crawley in the title part was especially fine, her acting being very effective and thoroughly satisfactory in every way. The rather quaint stage settings and costumes were a feature. The Silver Slipper 19-22. The Girl and the Bandit 23-25.

The Rays in Down the Pike drew large audiences to the Grand 12-18, who seemed well pleased with the entertainment offered them. John and Emma Ray have been seen here many times in vaudeville and have always great favorites, so their appearance in a musical piece was a welcome one. John Ray is given plenty of opportunity for the exercise of his comedy abilities, while his wife proved a most acceptable foil. Sophie Burnham proved the best of the supporting co., most of whom were very capable. Al. G. Field's Minstrels 19-25. Paula Edwards in Winsome Winnie 26-April 1.

Lighthouse by the Sea, a sensational melodrama of coast life, was well patronized at the Gilliss 12-18. The show was well staged and the presenting co. of considerable merit. The several scenes to very successful ends. Jack Dunn and Wilhelmina Francis appeared to excellent advantage in the leading roles, while Nell Florence, L. C. Reeves, and Mildred Flora also deserve mention. Happy Hooligan 19-25.

The Stain of Guilt, presented by a very capable co., played to satisfactory business at the Auditorium the week of 12-18. Principal characters were in the hands of Frederick Harrington, Harry T. Scott, Harry Woods, Emily Curtis, and Artie Sullivan, all of whom pleased. The production was well staged.

Barney Gilmore in Kidnapped in New York 19-25. It seems that Henry W. Savage has the best of the Parsifal bout being pulled out in Kansas City this month, as his English production precedes the Conried show by about ten days. The Savage aggregation will appear at the Willis Wood 16-18, while the Conried song birds will be heard at Convention Hall 31, April 1, and as comparisons are sure to be made the outcome promises to be interesting.

Steve O'Grady, well known in local newspaper circles, has succeeded John (Pony) Moore as press agent for the Willis Wood and Auditorium theatres. Mr. Moore was compelled to give up his position and leave for Phoenix, Ariz., recently on account of bad health. Tom Mason has succeeded John Kelly as assistant treasurer at the Grand. Mr. Mason occupied the same position several years ago, and his return to his old place is a popular selection on the part of the management.

PROVIDENCE.

In Old Kentucky has always been a popular play at the Empire and the engagement 13-18 proved no exception. A very good business was done. Nellie Callahan gave a fine portrayal of Madge Brerly. Rabley Holmes as the Colonel scored a hit, and the other roles were well sustained. The specialties by the "picks" and the Whangdoodle Band continue to be strong features. On evening 17 a buck and wing dancing contest was given between members

of the co. and a few local dancers. Queen of the White Slaves 20-25. Malcolm Williams and the Providence Dramatic Stock co. continue to give creditable performances at the Imperial to good houses. For the week 13-18 Young Mrs. Winthrop was put on with Mr. Williams as Douglas Winthrop, Florence Reed as Constance, Ben Graham as Buxton Scott, Minnie Radcliffe as Mrs. Dick Chetwyn, Regan Hughston as Herbert, Katherine De Barry as Ruth, and Viola Burton as Edith. She Stoops to Conquer 20-25. Arthur Pryor and his band appeared at Infantry Hall 16 in afternoon and evening concerts to large houses. The band made a hit here and the soloists, Cecelia Niles, soprano; Dorothy Hovle, violinist; Walter Rogers, cornet; Simone Mantia, euphonium, and Arthur Pryor, trombone, scored heavily. The local management was in the hands of John L. Miller, of Clark's Providence Band.

At the Elise 15 the Kneisel Quartette gave the last concert of this season's series to a good house. Myrtle May, not present leading woman of the Byron Douglass Stock co. in Detroit, has been secured as Eugene for the Albee Stock co. She will replace Beatrice Ingram, who has decided to rest the coming Summer.

Gardner Crane, the leading man of the Albee Stock co., and Mrs. Crane were in town early in the week being photographed by the Albee co. photographers, Sands and Brady. Mr. and Mrs. Crane are negotiating for a house on the water front.

Blanche L. Stella has closed with Happy Hooligan (Eastern) and is at her home in this city for a rest. She has several engagements for club work here. Adelaide Lovenberg, niece of Manager Charles Lovenberg of Keith's, has joined the Cinzelco co. to introduce a grotesque dance incidental to the opera. C. Edwin Dudley, of New Bedford, has signed a contract with Spitz and Nathanson as stage director of the Empire Theatre Stock co., to open a Spring and Summer season here about May 1.

Helaine Hadley (Mrs. Corliss Giles), of the Quincy Adams Sawyer co., was in town recently and called at the rooms of the Actors' Church Alliance, of which Mrs. F. Vernon G. Wilson is assistant secretary. Edward F. Albee was in the city 10.

Scenic Artist Charles Munroe has just completed several new sets of scenery for Keith's and is now at work on more to be used during the stock season. Reeves' American Band, Bowen R. Church, leader, played a week's engagement 13-18 at the Automobile Show in Boston.

Music Hall was gutted by fire on the morning of 16. Before Infantry Hall was built some twenty years ago Music Hall was the largest and best in the city and many notable men, lecturers, singers and others have appeared there. A few years ago the hall was split up, two halves being made of the big one. One was equipped with a bowling alley and the other has been used for small dances, meetings, etc. The loss is estimated at \$90,000.

HOWARD C. RIPLEY.

MINNEAPOLIS.

Nannette Comstock and a fairly capable supporting co. presented the dramatized version of The Crisis at the Metropolitan latter half of last week ending to a fair business. Mr. Comstock made a very charming Virginia Carvel, imparting to the role all the varying shades of temperament that enter into the make-up of the women of the Southland. The Stephen Brice of Crosby Leonard was a bit too reserved, while the Colonel Carvel, played by the actor, was a bit too in the opposite direction. Two good characters were presented by Albert Perry and John Dugan as Judge Whipple and Elphalett Hopper, respectively. Arthur Hurligh doubled as Carl Richter and Ephum cleverly. Myrtle Hurligh was good as Clara, the girl. The supporting women had little to do, but they all looked pretty in their old-fashioned gowns.

Bigger and brighter than last year, The Isle of Spice paid us its second visit at the Metropolitan first half week 12. There have been several changes in the cast, mostly for the better. Toby Lyons plays Bompoka and gets much from the part. The bulk of the comedy honors are shared by William J. McGraw and Charles Van Dyne as Mickey O'Grady and Stubby Mackinaw, respectively. Jerro Warner sings and acts well as a woman, Katherine Gaden, and voice is that of Alden McClaskie. Ralph Allard was good as Konner. Mabel Day as Teresa won favor. Her voice, while small, is sweet and true. Mamie Kingsbury appeared to advantage as Kamorta. Lillian Taylor did well in a small part as Asbena. The Court Ladies looked lovely in their costumes and sang well in the persons of Jane Barry, Cecil Comyn, Beulah Hamilton, Jessie Kane, Anna Raymond, Beula Montrose, Helen Duval did well as Mother Witch. Her witch song was well received. Other musical numbers were many and good. "The God Song Man," "Star of Fate," "Mercenary Ann," "Peggy Brady," and "You Never Can Tell Till You Try." Mildred Holland 16-18.

The Factory Girl, with the usual amount of Blaney thrills, was the bill at the Bijou week 12, doing good business. The presenting co. was adequate. Buster Brown week 19.

Dick Ferris did his best work of the season as Lord Chumley in the production given this play by the Ferris Stock co. at the Lyceum week 12. He was well supported by a good co. and the performance was a good one throughout. Florence Stone, Frank Monroe, Lawrence Gratten, and Ernest Fisher had the principal roles and all contributed good work. It was Mr. Gratten's first appearance with the co. and he won instant favor. Mr. Monroe contributed a good deal to the production, and while Mr. Fisher handled the thankless heavy role in a most creditable manner. Leslie Morasco, Charles C. Burnham, Claudia Lucas, Lella Shaw, and Wynona Bridges helped much toward the success of the piece. Cleopatra, with Florence Stone in the title role, week 19.

Charles Van Dyne, of The Isle of Spice co., was busy during his stay here greeting old friends. It is six years nearly since he was here last, and his many friends were glad to see him and to congratulate him on his rise in the profession.

CHARLES M. LANE.

MONTREAL.

At His Majesty's March 9-11 Nat Goodwin presented The Usurper. He gave a fine impersonation of John Maddox, and his delivery was satisfactory in one act and dignity and forceful playing in another. The prolonged applause after the third act forced Mr. Hackett to appear before the curtain and respond with a few words of thanks. Charlotte Walker as Jane Lane was both charming and natural in her portrayal and shared honors with the star. Peter Lang, Thomas A. Hall, Flora Bowley, James L. Seelye, Alexander F. Frank, and Eleanor Sheldon were good in their parts, and all deserve praise. The piece was well staged and costumed.

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is a clean cut comedian, knowing when and how to be humorous, and, taken altogether, he creates not a little fun out of his play. Next week Nettle the News-girl.

Of late melodramatics seem to have away at the Burbank and the public has given them splendid support. That old timer, which has held boards these long years, The Two Orphans, was revived 5-11, and given an excellent production by Mr. Morosco's capable co. The house did a big business all week, notwithstanding the fact that the place has had many productions in this city. Mizpah to follow week 12-18.

Belasco's has been doing a heavy business with Clyde Fitch's play, The Climbers, 6-12. It was not a very long ago that Amelia Bingham was seen here in the same piece; however, the fact did not deter the public from being interested. The co. was not as well at home in this play as some others that have been given; however, taken as a whole the effort was quite creditable. Next week Tom Moore will be the bill, and commencing the week of the 20th a dramatization of Parsifal will be given.

David Bispham was heard at Simpson Auditorium on Saturday afternoon the 4th by a large audience, who gave him a very gracious reception. Mr. Bispham is always sure of a full house of admirers when he comes here and well he deserves the admiration, for he has won it over and over again.

Three weeks more of Elery Band music, and, judging by the attendance, more than one person realizes the value of the late hour concert. The band is devoted mostly to the operas of the Italian and German school and the public has been an enraptured listener, and well it may be, for when again do we expect to hear such enchanting music as Signor Ferrullo and his famous organization have been rendering.

DON W. CARLTON.

LOUISVILLE.

Love's Lottery was seen and heard here for the first time 13, 14 at Macauley's, Madame Schumann-Heink appearing to advantage in the principal female role. She was assisted by Karl Stoll, W. H. Thompson, John Slavin, and a large co. George Ade's Shotgun will finish the week. This is also a dramatic novelty to Louisville theatregoers. Ben Hur will fill week 20 at Macauley's.

Mason and Mason in Fritz and Snitz drew excellent business at the New Masonic 13-18. These popular comedians are new favorites, and have contrived themselves with a first-class co. Running for Office will open 20.

The Boylan children, Arthur and Mildred, proved a strong attraction at the Avenue 12-18 in the Lincoln J. Carter play, The Boy Who Wasn't. The Way of the Transgressor is underlined for the week of 19-21.

The date for Parsifal at Macauley's is announced for April 3, continuing three nights.

Walter Brady, a former Louisville native, was one of the visitors of the week in the interest of the Boer War Spectacle.

Bob Fitzsimmons lost a valuable diamond ring during the engagement at the Avenue in A Fight for Love. Detectives are actively endeavoring to recover the missing property.

Fane Bloomfield-Zetler will give a song recital at the Woman's Club 23. Ysaya is underlined at the same place for an early appearance.

Robert McWade, who will play the principal part in Ben Hur during the coming engagement at Macauley's, is pleasantly remembered as a former member of the Moffett Stock co.

Much interest is evidenced in the coming of Parsifal. Lella McFerran and Caroline Barbour are to give a Parsifal lecture-recital 15-17 at the Woman's Club. Max Flohn, the one time treasurer at Macauley's, and later connected with New Orleans theatres and on the road with The Telephone Girl, has associated himself with Robert Nolan, of vaudeville and minstrel fame, and leased the Grand Opera House at Nashville, intending to conduct the place as a high class family vaudeville theatre. These young men are energetic, have knowledge, and should succeed.

Judge O'Doherty, of this city, rendered an important decision during the week in the cases of The Tenderfoot co. and The Girl of the Streets co. against certain landlords for alleged nonfulfillment of their contracts. The decision was in favor of the landlords, the particular point being under Kentucky law Sunday contracts are void.

CHARLES D. CLARKE.

SPRINGFIELD, MASS.

The Court Square has been continuously busy with good attractions. Cecelia Loftus and a good co. entertained with The Serio-Comic Governors 22-24. Cecil De Mille made a brave effort to fill E. H. Sothern's place in Lord Chumley 23; John Drew, Fanny Brough, Margaret Dale, and Ferdinand Gottschalk provided a delightful evening in The Duke of Chillon 24, and a Country Girl was given acceptably 25.

The Wizard of Oz 27, 28, with Montgomery, Stone, Lotta Faust, Anna Laughlin, and Ella Gilroy, was a revelation in showing how it should be done.

March came in with Sunday and Ethel Barrymore, at a large house, greeted the young star, Springfield's favorite, Maude Adams, in 'On O' Me Thumb and The Little Minstrel 9 played to capacity at advanced prices. Mt. Holyoke and Smith College girls came in swarms and lodged most heavily in the balcony.

Goodwin in The Usurper 15. Lillian Russell 16. Babes in Toyland 17. Francis Wilson 18. Gadsby and Damrosch 20. Forbes Robertson in Hamlet and Love and the Man 21. 22. Pryor's Band 24. Boston Symphony Orchestra 27. Machine Elliott 28. Eleanor Robson 29. The Pit 30-April 1.

The New Gilmore had Patrice in Driven from Home again Feb. 23-25. Charity Nurse and At Risk of His Life week 27. On the Bridge at Midnight 28. The show was the best of the season. The chief interest centered in the star, Franklin Woodruff, formerly of the Holyoke baseball team. His friends expected him to make a hit and their hopes were not without basis. His delivery is good. Julia Booth was the heroine. The Comedy 18.

The Board of Aldermen, consisting of eight members, have requested season passes of the four theatre managers. The Aldermen have a right, under the exhibition ordinance, to enter a theatre at any time, if in a proper manner, to see the good attractions are often tedious. The Nelson and New Gilmore have granted the request, and the Court Square and Poll's have the matter under consideration.

EDWIN DWIGHT.

JERSEY CITY.

Charley Grapewin made his first stellar appearance in this city at the Academy of Music 13-18 to fine business, and both star and play scored a success. His play, The Awakening of Mr. Pipp, is above the average. The second act is especially good, played by Mr. Grapewin and his wife, Anna Chance, and the audience was kept in a continual roar. Nat Kolb as Mugsy was fine and scored a hit. Anna Travis as the middle-aged mother-in-law was capital. Nellie Beaumont as Tessie had a number of good songs. Anna Chance sang a pretty song in the last act, and the songs of Mr. Grapewin were well received and over again. Walter Perkins in Who Goes There 20-25. At Old Point Comfort 27-April 1.

The Confessions of a Wife was presented at the Bijou Theatre 13-18 to big patronage. The play is interesting in the best of the good situations. Kate Daikish as the persecuted girl played her part with care and made all the strong points tell. Elmer Grandin, always a good actor, enacted the role of the father. Nellie Bourne as the adventures was excellent. George Tringali as the villain was acceptable. The other parts were in capable hands. Her First False Step 20-25. James Jeffries in Davy Crockett 27-April 1.

Ireland's Own Band will be at Elks' Hall 24, under the management of Frank E. Henderson, of the Academy of Music.

Paul J. Henderson, a grandson of Mrs. Ette Henderson, proprietor of the Academy of Music of this city, died suddenly 10.

Members of the Jersey City Baseball Club attended the performance of The Awakening of Mr. Pipp 13, and at the end of the first act presented Charley Grapewin with a silver loving cup as a mark of esteem. Mr. Grapewin responded with a suitable speech.

Managers Frank E. Henderson, of the Academy of Music here, and Harry Hyams, of the Empire Theatre, Newark, will launch Robert Combes, late star of the Texas co., in a preliminary season during May in a new play, which was first heard last season, called The Pipe of Peace, an Indian drama of to-day. The support will be practically the same as that which appeared in the piece last season.

The Elks' benefit is set for May 3. High-class vaudeville will be the attraction.

WALTER C. SMITH.

NEW ORLEANS.

A competent co. presenting The Other Girl was the attraction at the Tulane Theatre 12-18, with Lionel Barrymore as the principal in the cast. The play is original and interesting. Mr. Barrymore's interpretation of his role is nothing to be desired. Richard Bennett as Dr. Bradford, Doris Kenne as Catherine Fulton, and Adeline Fulton as Fannie Kirby, all gave good work. The play made a good impression and the attendance was good during the week. John Drew 19-25.

The Baldwin-Melville Stock co. at the Greenwall Theatre put on Federal, with all the necessary ac-

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at present has only open air stage for Summer vaudeville. Port Sheridan is in the town of Highwood, fourteen miles south of Waukegan, and enjoys good Summer business. The new theatre is designed to be the north shore home of vaudeville exclusively. It is expected to be completed by the middle of next Summer. A theatrical agent plans to establish an Electric Park, one mile west of Waukegan, this Summer. He will practically lease the entire resort for the Summer and will farm out all of the privileges. If the tent show pays well he will build a vaudeville theatre in Waukegan. E. Jones, of Milwaukee, who has vaudeville houses at Racine and Kenosha, Wis., plans an invasion across the State line into Illinois by the putting up of a vaudeville house in Waukegan. His central idea is to get up a vaudeville circuit of some of the towns west.

GEORGE C. BASTIAN.

BLOOMINGTON.—GRAND OPERA HOUSE (Fred Wolkau, Jr., mgr.): Paderewski played 8 as only he can play to the largest and most fashionable audience of recent years. The pianist was in a generous mood and accorded the cheering audience five encores. The musical club, which deserves great credit for bringing this matchless artist to this city, Tim Murphy, accompanied by Dorothy Sherrod and a capable co., presented for the first time here when a Man Marries to a large audience. Mr. Murphy is a great favorite in this city, and deservedly so. Between the acts Mr. Murphy gave an excellent imitation of Sir Henry Irving. Grace Van Studdiford and a large and strong co., including a good orchestra, gave the De Koven opera, Red Feather, to a good sized and enthusiastic house. The presentation as a whole was the best opera or musical comedy given here this season. Al. Leach and Three Rosebuds 11 in Girls Will Be Girls; large audience; well entertained; principals and chorus work hard to please and succeed. Himmelen's Imperial Stock co. 13-15. Trip to Africa. O. J. Kelly, 18. Coliseum (Fred Wolkau, Jr., mgr.): Flying Fishers 18; premier acrobats and aerialists of Ringling's Circus. CASTLE THEATRE (Gillingham Brothers, mgrs.): Stendel Trio and Ada Adams 19; third artists recital under management of Chicago Musical Bureau. TEMS: Mary Karr of the Girls Will Be Girls co., formerly resided in Heyworth, a suburb of this city. A large delegation from that place gave her a hearty welcome on the 11th. She received a number of handsome floral pieces. The Flying Fishers, Charles and Noble, of the Ringling's Circus, premier acrobats, who have been spending the winter at their home in this city, will rejoin Ringling's Circus in Chicago on the 27th, for the season of 1905. Lulu Blahop, formerly of this city, is now playing with Mary Materning, Nancy Star.

DANVILLE.—GRAND OPERA HOUSE (W. L. Kelley, res. mgr.): Van in Errand Boy 8 had well filled house. Van was ill and did not appear, his part being satisfactorily rendered by an understudy. Charles H. Yale's Devil's Auction 10 drew a very large audience; good performance. Murray and Mack 11 did good business. The Ringling's Circus, premier acrobats, who have been spending the winter at their home in this city, will rejoin Ringling's Circus in Chicago on the 27th, for the season of 1905. Lulu Blahop, formerly of this city, is now playing with Mary Materning, Nancy Star.

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EAST ST. LOUIS.—BROADWAY THEATRE (H. P. Hill, mgr.): Al. Leach and Three Rosebuds in Girls Will Be Girls 5 pleased good house. Dr. Jekyll and Mr. Hyde 8; fair attendance. East Lynne 11; good attendance. Trip to Africa 12. O. J. Kelly, 18. Coliseum (Fred Wolkau, Jr., mgr.): Flying Fishers 18; premier acrobats and aerialists of Ringling's Circus. CASTLE THEATRE (Gillingham Brothers, mgrs.): Stendel Trio and Ada Adams 19; third artists recital under management of Chicago Musical Bureau. TEMS: Mary Karr of the Girls Will Be Girls co., formerly resided in Heyworth, a suburb of this city. A large delegation from that place gave her a hearty welcome on the 11th. She received a number of handsome floral pieces. The Flying Fishers, Charles and Noble, of the Ringling's Circus, premier acrobats, who have been spending the winter at their home in this city, will rejoin Ringling's Circus in Chicago on the 27th, for the season of 1905. Lulu Blahop, formerly of this city, is now playing with Mary Materning, Nancy Star.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.): W. L. Busby, res. mgr.: Girls Will Be Girls 7 delighted good house; co. well balanced; satisfaction. Happy Hooligan 9; good business. Maloney's Wedding 10 drew large house. Heart of Maryland 11; matinee and night, to heavy business; strong co. and play; enthusiastic audience. Lost in New York 12 at popular prices pleased large house. Girl from Kay's 13 drew good sized audience; clever performance; well staged and costumed. Twelfth Night 15. Schumann-Heink 17. For Mother's Sake 19. Murray Stock co. 20-25. The Jeffersons 25.

LINCOLN.—BROADWAY THEATRE (George W. Chatterton, lessee and mgr.; Homer W. Alvey, res. mgr.): Girls Will Be Girls 9; fine show; good house. My Wife's Family 10; fine show; poor house on account of too many big attractions preceding. Howe's Pictures 11, matinee and evening; good houses and first-class attractions. Murray's Comedians opened 13 to big house; satisfaction. Trip to Africa 16. Berry's Stock co. 17. Gordon and Murray 20. Dr. Jekyll and Mr. Hyde 21. For Mother's Sake 22. Great Eastern Stock co. 23-25 canceled. Chinese Honey Moon 24. Uncle Josh Spruceby 27.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Girls Will Be Girls 6; capacity house; well pleased. Mlle. Bessy Stock co. 7-12; very good business. Plays: For Love and Honor, Miner's Daughter, Little Alabama, Family Affair, and Edith's Burglar, Mrs. Delaney of Newport 12; two good houses; fairly pleased. Ruined Life 13. For Her Sake 18. George H. Himmelen's Imperial Stock co. 13-15. Trip to Africa 16. Lighthouse by Sea 21. Why Women 26. Great Eastern Stock co. 23-25 canceled. Chinese Honey Moon 24. Uncle Josh Spruceby 27. The Jeffersons 25.

JACKSONVILLE.—GRAND OPERA HOUSE (G. W. Chatterton, mgr.): Devil's Auction 6; large and pleased audience. Billy B. Van in Errand Boy 7; good house; excellent performance. Girls Will Be Girls 8; fine performance; light house. Howe's Pictures 10 pleased small house. Girl from Kay's 11 pleased fair house. Trip to Africa 15. Berry Stock co. 16-18. Paula Edwards 20.

DECATUR.—POWERS OPERA HOUSE (J. F. Given, mgr.): Devil's Auction 7 pleased good house. Girl from Kay's 9 to fair business. My Wife's Family 11; good performance; fair attendance. Trip to Africa 14. Shoo-Gun 15. Schumann-Heink 17. James K. Hackett 18. Elinore Sisters in Mrs. Delaney of Newport 21. Chinese Honey Moon 23. Lighthouse by Sea 24. Holy City 25.

CANTON.—GRAND OPERA HOUSE (F. B. Fowelson, mgr.): Heart of Maryland 9; ably presented to large audience. Girls Will Be Girls 10; fine co.; fair audience. Bessy Stock co. 13-18; good co. and business. Plays: Lost in New York, London Mystery, Police Inspector, Lost Empire, Messenger Boy, The Sailor, For Mother's Sake 23. For Her Sake 25. Hans Hanson 28. The World 29.

KEWANEE.—MCCLURE'S OPERA HOUSE (F. D. McClure, mgr.): Himmelen's Stock co. 6-11. Play: Lost Paradise. To Be Buried Alive, Back Among the Old Folks, The Mine, King of the Desert, Roanoke, and East Lynne; packed houses; pleased. Hi Henry's Minstrels 13. Holy City 20. Ruined Life 25. Hans Hanson 28. The World 29.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Heart of Maryland 6; excellent co.; large and enthusiastic audience. West's Minstrels 8 pleased fair house. Joshua Simpkins 10; fair performance unsatisfactory. Happy Hooligan 11; fair performance

and business. Hi Henry's Minstrels 14. Ben Greet's Players in Twelfth Night 17. For Mother's Sake 24. AURORA.—GRAND OPERA HOUSE (H. E. Grapp, mgr.): Girl and Bandit 8; excellent performance to capacity. Manager Grapp's Vaudeville co. 11, 12 presented following bill: Post and Crawford, Chinese Lawson, Devora and Curtis, George Stewart, Emily Walte, and the kindred, fair business. Uncle Josh Spruceby 13. Winsome Winnie 14. Helen Grantley 17.

SOUTH CHICAGO.—CALUMET THEATRE (John T. Connor, mgr.): Calumet Stock co. presented Shamus O'Brien successfully to good houses 12-18. Wedding Bells 19-25.—ITEM: Peter E. MacNamee, who was with Countess Elsie De Tourney last season, is at home on a vacation.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, mgr.): Man from Sweden 13; poor business. Helen Grantley in Her Lord and Master 18.—ITEM: Manager Farrell sold theatre 11 to Chamberlin, Harrington and Co., of Illinois-Iowa Circuit. It will be remodeled and refitted for next season.

ROCK ISLAND.—THEATRE (Chamberlin, Kindt and Co., lessees): Happy Hooligan 7; fair house. Hi Henry's Minstrels 12; excellent performance; good business. Ben Greet's co. in Much Ado About Nothing 18. Holy City 19. World 26. Me, Him and I 27. Peck's Bad Boy 29.

PRINCETON.—APOLLO OPERA HOUSE (Thomas B. Henderson, mgr.): Mahara's Minstrels Feb. 27 pleased topheavy house. Beggar Prince 2; good co.; small house on account of storm. Breezy Time 24. Hans Hanson 29. The World 30. Next Door April 3.

JOLIET.—THEATRE (William H. Hulseher, mgr.): Man from Sweden 14. Paula Edwards in Winsome Winnie 15. Chinese Honey Moon 19. Schumann-Heink Opera co. 21. Mrs. Delaney of Newport 23. Rays in Down the Pike 25.

HOPESTON.—NEW McFERREN THEATRE (A. L. Knox, mgr.): Royal Chef 3; best attraction of season; large and enthusiastic audience; business good. Paula Edwards in Winsome Winnie 16. Mabelle Church 17 (auspices M. H. C. Club). Holy City 29.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Man from Sweden drew large and well pleased house 12. Caught in the Web 18. John A. Larkins in Trip to Africa 17. Helen Grantley in Her Lord and Master 19.

MORRISON.—AUDITORIUM (Lewis and Skelly, mgrs.): Frank E. Long Stock co. 6-11 in Father and Daughter, My Partner, Across the Desert, Japanese Recruit, Wife's Peril, Rip Van Winkle, Hearts of Gold; business bad; co. very unevenly balanced.

FREEDPORT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.): Alpha and Gamma 8; poor house; poorer co. Buster Brown 7; packed house; co. good. North Brothers Stock co. 13-19. Tenderfoot 17. Holy City 23.

OLNEY.—HYATT'S OPERA HOUSE (E. Z. Bower, mgr.): Adelaide Thurston Feb. 25 canceled. English Daisy 2 at advanced prices pleased big business. Ingarman 11, fair performance, deserted better business. Layman Twins 14. Holy City 21. Roney's Boys 30.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Howard-Dorset co. 6-11. Plays: Opening the Giant Mine, Man from Mexico, Trip to Bombay, Why Women Left Home, Grit the Newsboy, and The Boy Tramp.

CHARLESTON.—THEATRE (H. C. Williams, mgr.): Royal Chef 4; best co. and largest business of season. Romance of Coon Hollow 10; fair co. and business. Uncle Josh Spruceby 14 pleased fair house. Holy City 24. Hi, Si and I 30.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): West's Minstrels 10; packed house; strong singing co. Ingarman 24. The Jeffersons 27.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, mgr.): William H. West's Minstrels 10 pleased packed house. Man from Sweden 15.

CLINTON.—RENNICK OPERA HOUSE (I. C. Sablin, mgr.): Railroad Jack 14. Home talent 16. Caught in the Web 18.

MARION.—OPERA HOUSE (Charles W. Hay, mgr.): Conking Comedy co. 8, 9; excellent performance and fair business. Dark 12-18.

MATTOON.—THEATRE (Charles Hogue, mgr.): Devil's Auction 8; packed house; pleased.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): A Woman's Honor 9 pleased good business.

INDIANA.

MARION.—INDIANA THEATRE (E. L. Kinne-man, mgr.): Isle of Spice 3 was greeted by a large and enthusiastic audience that pronounced the entertainment one of the best seen here. Arizona 4 brought out two large audiences and gave a good performance. Gentleman from Indiana 16. Girls Will Be Girls 17. Howe's Pictures 19. Girl from Kay's 23.—THE GRAND (E. L. Kinne-man, mgr.): The vaudeville 10; packed house. The picture machine failed to work satisfactorily, and the audience was a bit disappointed.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Adelaide Thurston and good co. in Polly Primrose 10; splendid production; good house. Kyle Bellew in Raffles 16.—AUDITORIUM (Harry G. Sommers, mgr.): Message from Mars 6; fair house. Margaret Anglin in Zira 11 pleased good house; excellent supporting co. Edna Gray in School Girl 14; large house. Edward Morgan in Gentleman from Indiana 18.

TERRE HAUTE.—THE GRAND (T. W. Barry, Jr., mgr.): Royal Chef pleased fairly good house 6. Paderewski played to crowded house 7. Girl from Kay's 8 disappointed fairly good house. Murray and Mack 11 did good business. Uncle Josh Spruceby pleased good houses 10, 11. Jack Hoefler Stock co. 13-15, 17, 18, 20-25. Vladimir Pachmann 16. Vecsey (Hungarian violinist) matinee 21.

LOGANSPORT.—DOWLING THEATRE (J. E. Dowling, mgr.): Chinese Honey Moon 3; packed house. Polly Primrose with Adelaide Thurston 6; satisfied good business. West's Minstrels 15. Girls Will Be Girls 18. Madame Schumann-Heink Opera co. 22. Gentleman from Indiana 24. Mason and Mason in Fritz and Sults 28. Robert Fitzsimmons 31. Show Girl 7. Winsome Winnie 8.

GOSHEN.—IRWIN OPERA HOUSE (Frank J. Irwin, mgr.): Uncle Josh Spruceby 9; large attendance; fair satisfaction. Daniel Sully 17 (return date). Davidson Stock co. 27-April 1.—ITEMS: Fairy Plumb has left Leroy Stock co. and is here visiting her parents—Col. J. M. Wood, of Chicago, at the city drawing plans for the new opera house to be built by the Sanders, Hay and Neldig Company.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): Babes in Toyland 6; packed houses; good production. Daniel Sully in Our Pastor (return engagement) 7; good house; good co. Isle of Spice 8; excellent co. and play; packed house. William Faversham in Letty 11; packed house; excellent co. Sam Du Vries Stock co. 13-18. William Collier in Dictator 17. Gentleman from Indiana 21. Mrs. Patrick Campbell 23.

FRANKFORT.—BLINN THEATRE (E. Lange-brake, mgr.): Irish Pawnbrokers 11; two performances to large houses; poor co. Our New Minister 13; large audience; well pleased. Same attraction plays return date 18. Romance of Coon Hollow 20. Strollers 24. Van Auskin's Tailor Girls 27. Way of Transgressor 30. Holy City 31.

HUNTINGTON.—NEW HUNTINGTON THEATRE (H. E. Roschburg, mgr.): Isle of Spice 7 played to well pleased house; best musical comedy of season. Billy Van in Errand Boy 11; excellent business; play and co. good. Howard-Dorset co. 13-18.—ITEM: Billy Van, who had been detained in Kansas City for a week on account of sickness, caught up with co. at this place.

RICHMOND.—GENNETT THEATRE (Ira Swisher, mgr.): Grace Hayward Stock co. 6-11 pleased very good business. Plays: Slaves of Russia, Belle of Richmond, Thelma, in Enemy's Power, Octoroon, For Honor's Sake, Caught in the Web, Devil's Auction 13 pleased good business. Isle of Spice 18. Princess Chic 20.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Rose Coghlan 8 in Diplomacy pleased fair house. Rogers Brothers 16. Grace Hayward co. 20-25. PEOPLE'S (Pedley and Burch, mgrs.): Show Girl 12 drew two crowded houses; S. R. O. at night. Grace Hayward co. 19. Running for Office 26.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, mgr.): Marie Walnwright in Twelfth Night 6; fair sized audience. Devil's Auction pleased crowded house 11. Vogel's Minstrels 14. Robert Downing 20. Way of Transgressor 28.

LAPORTE.—HALL'S THEATRE (C. M. Bruns, mgr.): Why Girls Leave Home Feb. 28; medium house; co. fair. In a Woman's Power 11; fair house; performance poor. Our New Minister 14. Daniel Sully in Our Pastor 18.

BLUFFTON.—GRAND OPERA HOUSE (Charles De Lacon, mgr.): Oran's Prayer 7; packed house; good business. Shield's Passion Play 10, 11; good co. and business. Slide Tracked 13 pleased; attendance good. Down by the Sea 17.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): Angola Marine Band (local) 9; one of best entertainments of season; capacity. Down by the Sea 17. Captain Howard-Dorset in Man from Mexico 23. Joseph De Grasse 17.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): Uncle Josh Spruceby 8; good house; satisfactory. Klug of Tramps 18. Mozart Symphony Club 28. Salisbury Concert co. April 1. Denver Express 18.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, mgr.): Tim Murphy in When a Man

Marries 6 pleased fair house. Royal Chef 7 delighted crowded house. Our New Minister 10 to fair business; fine performance. Slide Tracked 11; good houses.

ANDERSON.—GRAND OPERA HOUSE (O. C. Foss, mgr.): Marie Walnwright in Twelfth Night 7; pleasing performance to good business. Billy Van in The Errand Boy 9 pleased well filled house. King of Tramps 11; good business; performance fair.

ALEXANDRIA.—OPERA HOUSE (William H. Lipps, mgr.): Hubert Labadie's Faust 9; good co. to packed house 13 dark. Romance of Coon Hollow will be given as benefit to local lodge 24. Minister's Sweethearts 31.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): Twelfth Night (Marie Walnwright) 9; good performance; attendance fair. Our New Minister 18. Don't Tell My Wife 21. Du Vries Stock co. 27-May 1.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heinemann, mgr.): Coeds' Comic Opera (local) 3; capacity. U. P. C. 8; turned away 200 people. Darby Aron 17. Beggar Prince 20. Holy City 27.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): Faust 13. Robert Downing in Gladiator and Toodles 17. Down by the Sea 27. Romance of Coon Hollow April 4.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): Robert Downing 14; good house; fairly pleased. King of Tramps 20. Denver Express April 2. Down by the Sea 27.

HAMMOND.—TOWLES OPERA HOUSE (James Wingfield, mgr.): U. P. C. 12 pleased large audience. Davidson Stock co. 13-19. Our Pastor 28. Holy City April 2.

KENDALVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop.): Isle of Spice 9; packed house; best house in the amusement world. Have opened the Leave Home 28. Irish Pawnbrokers 20 canceled.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, mgr.): Royal Slave 10 pleased good house. Russian Spy 28. Taming of the Shrew April 10.

NOBLESVILLE.—WILD'S GRAND OPERA HOUSE (L. Wild, mgr.): Romance of Coon Hollow 18.

FORTLAND.—AUDITORIUM (W. H. Andrews, mgr.): Irish Pawnbrokers 23 canceled. Coon Hollow 30. Down by the Sea April 6.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Billy Van in Errand Boy 10 pleased good house.

NEW HARMONY.—THRALL'S OPERA HOUSE (A. E. Fietagot, mgr.): Holy City 20.

INDIAN TERRITORY.

LEHIGH.—BIJOU THEATRE (Boone Williams, mgr.): Mary Calhoun Dixon 8; poor entertainment and business.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Helen Grantley in Her Lord and Master 8; average business; attraction fair. Dodge and Bowman Amusement co. 13, 14. The Jeffersons in The Rivals 20. Iowa Falls Military Band benefit 30.—ITEMS: Charles Beecher, a son of Max Beecher, former State Insurance Examiner for Iowa, and a resident of Manchester, is with the Savage forces and is acting as private secretary to Mr. Savage, and is now touring the West with the Parsifal co.—Craddock and Schoals, who are well known in the amusement world, have opened the Revere Amusement Bureau at the Revere House in Chicago. They will supply managers with people in all lines of the amusement business, manuscripts and plays, as well as book and route road cos.—Daisy Martin, a chorus girl with the Irma Opera co., died suddenly at Jefferson, where she was in a while was playing an engagement 8. She died of acute septic poisoning, following inflammation of the bowels. Her relatives reside in Chicago.—An order from the council at Ottumwa prohibits Sunday shows, which have been given at the Grand and Turner opera houses for some time past. The council holds a violation of a city ordinance in giving such performances.—The Elks at Waterloo have been without a permanent home since fire destroyed their lodge and club rooms last June, and are considering the purchase of a new building, which will give them the controlling interest in one of the finest business blocks in that city.—Fred Buchanan, the well-known Des Moines manager, has secured a five-year lease of the Lyceum Theatre, the only playhouse in East Des Moines, and will conduct the same in a vaudeville house, operating it in conjunction with his Bijou on the West Side and Ingersoll Park. He gains possession of the Lyceum, which was formerly the Mirror, on Sept. 1.

DES MOINES.—FOSTER OPERA HOUSE (William Foster, mgr.): Kyle Bellew in Raffles 8; well timed by large and appreciative audience; good co. William Collier in Dictator 9 pleased good business. Marriage of Kitty 10; excellent co. and business; satisfaction. Grace Van Studdiford in Red Feather 14; S. R. O.; cast unusually strong. Margaret Anglin 16. The Girl from Kay's 17. Joseph Murphy 30. Crisis 31, April 1.—GRAND OPERA HOUSE (William Foster, mgr.): Happy Hooligan 8-11; good houses; deserving co. Race for Life 13-15; very good co.; excellent business. Othello 16. The Girl from Kay's 18-18. Factory Girl 19-22. Railroad Jack 23-25. Hoolier Girl 26-29.—AUDITORIUM (William Foster, mgr.): Savage's Parsifal 13; largest and most spectacular production ever seen here; estimated receipts for one production over \$7,000; special trains brought hundreds from Des Moines, and costumes magnificent; former Des Moines boy, Arthur Phinney, is managing co.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (J. B. Henderson, mgr.): Isle of Spice 8; fine co. and show; good house. Girl and Bandit 9; excellent co.; excellent business. Othello 16. The Girl from Kay's 17. Dictator 11; good show; business good. Grace Van Studdiford in The Red Feather 13 pleased large house. Girl from Kay's 17. Tim Murphy 20. Missouri Girl 22. Tenderfoot 23. Royal Slave 24. Peck's Bad Boy 25. Hickman co. 27. Me, Him and I 28. Hickman co. 29-April 1.—PEOPLE'S THEATRE (Edward Curran, mgr.): Holmes and Walden, Ray W. Fay, Mayer and Irwin, Mayer and Harrington. The stock co. in Pike County Folks. Good business continues.

DUQUETTE.—GRAND OPERA HOUSE (William T. Ruch, mgr.): Paula Edwards in Winsome Winnie 6; excellent co. and good house. William Collier in Dictator 9, with a good co., played to delighted audience. Isle of Spice 10; good performance to fair house. William Collier, well supported, in Dictator 11 sent a good audience home delighted. Helen Grantley in Her Lord and Master 15. Holy City 18. Tenderfoot 21. Peck's Bad Boy 22. Showman's Daughter 27. Henrietta Crossman 28. Mildred Holland 29.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Grace Van Studdiford in Red Feather 8 delighted capacity. Happy Hooligan 10; light business; fair show. My Wife's Family 14 pleased small house. Joshua Simpkins 15. Girl from Kay's 16. Railroad Jack 18. Jack Bessy co. week 20. For Mother's Sake 28. Tenderfoot 29.—ITEM: Chamberlin, Harrington and Co. have just added Joliet and Ottawa, Ill., to their Iowa-Illinois Circuit.

FORT DODGE.—MIDLAND THEATRE (A. B. Boal, mgr.): C. F. Pederson, local mgr.; Guy Hickman co. 6 in Man from Mexico, Gold King, East in Greater New York, Midnight in Chinatown, northern Girl, and Told in the Hills to good business; good repertoire co. Cadet Band (local) in Des Moines had good house 14. Twelfth Night 15. Girl and Bandit 16. Happy Hooligan 17. Missouri Girl 18. Buckenridge Stock co. week 20.

SIoux CITY.—NEW GRAND (W. Wood and Burgess, mgrs.): Chas. Foster 5; good house. James K. Hackett 6 pleased good house. Kyle Bellew in Raffles 7; fine co.; satisfaction. William Collier in Dictator 8; good business; pleased. John J. McCutcheon 10; good house. Marriage of Kitty 11. Good business; pleased. Othello 12. Red Feather 13. Katherine Ridgway Concert co. 16.

DAVENPORT.—BIRTS OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.): House dark 8, 9. Girl and Bandit 10; gave good satisfaction to packed house. House dark 11. Mr. Wife's Family 12; good house. Holy City 13 in When a Man Marries pleased fair sized audience. House dark

14. Girl from Kay's 18. Uncle Josh Spruceby 19. Ben Greet co. in Merchant of Venice 20.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): House dark.—WILSON THEATRE (A. B. Beall, lessee and mgr.): Helen Grantley in Her Lord and Master 9 delighted fair sized audience; co. and play proved one of the best of the season. Dodge-Bowman Amusement co. 10, 11, to fair business. Charlotte Burnett in Twelfth Night 14. Hickman co. 20-25. Royal Slave 30.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Field's Minstrels 7; S. R. O.; one of most satisfactory minstrel entertainments ever seen here. Heart of Maryland 10; good business. Clara Thropp in Wise Woman 11; big matinee; light business at night. Everyman 14. Girl from Kay's 15. Josh Simpkins 17.

MUSCATINE.—GRAND OPERA HOUSE (Direction Chamberlin, Kindt and Co.; res. mgr., Frank Hurst): Uncle Joshua Simpkins 8 pleased topheavy house. Hi Henry's Minstrels 10; fine performance; capacity. Tim Murphy 11; after absence of twelve years returned in When a Man Marries; scored artistic hit of season.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Dodge and Bowman Amusement co. pleased good business 8, 9. Helen Grantley 11; co. and play good; business fair. Happy Hooligan 18. Peck's Bad Boy 18. Twelfth Night 20. Rivals 22. Royal Slave 27.

ELDORA.—WISNER OPERA HOUSE (Gillman and Kenoyer, mgrs.): Dodge-Bowman Amusement co. 15, 16.—ITEM: Special train run Iowa Central Railway 11 to Marshalltown to attend Girl and Bandit; some fifty or more attended from this city.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Grace Van Studdiford in Red Feather 7 delighted large and fashionable audience; very satisfactory. Hi Henry's Minstrels 8; good patronage; satisfactory production. Happy Hooligan 14.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Barney Gilmore in Kidnaped in New York 12 pleased crowded house. Charles Brock in Bridge Stock co. opened week's engagement 13 in Nebraska to large and enthusiastic audience.

CRESTON.—TEMPLE GRAND THEATRE (Carl Davenport, mgr.): Marriage of Kitty 9; fair business; excellent co. Miss Law 16; recital.—PATT'S OPERA HOUSE (H. E. Pratt, mgr.): Man from Sweden 9; fair business; good co.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): Man from Sweden 10; good attraction; fair business. Maloney's Wedding 15. Hi Henry's Big Minstrels 16. Monte Cristo 21. Josh Simpkins 25.

CINCINNATI.—OPERA HOUSE (E. U. Irelan, mgr.): Monte Cristo 20. Wesleyan Quartette 26. ITEM: E. U. Irelan has assumed management in place of Samuel Bally, resigned.

SPENCER.—GRAND OPERA HOUSE (Ackley Hubbard, mgr.): The Shannons in Banker's Child 13. Twelfth Night 17. Macbeth 21. A Wise Woman April 13.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): Buster Brown 9 to full house; satisfaction. The Jeffersons in Rivals 23.

LE MARS.—DALTON OPERA HOUSE (R. B. Dalton, mgr.): Twelfth Night 10; good co.; good business. Irma 18.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.): Merchant of Venice 7; excellent co.; good business; pleased. Twelfth Night 18.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Royal Slave 8 pleased good business. Missouri Girl 16. King-Perkins co. 22.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Dark.

KANSAS.

PITTSBURG.—LA BELLE THEATRE (W. W. Bell, mgr.): Elinore Sisters in Mrs. Delaney of Newport pleased a large house 5. Century Stock co. presented Deadwood Dick and Midnight in New York 8, 7; co. and business good. Heart of Chicago drew two large houses 8. Way Down East 10; excellent co.; large audience. Alphonse and Gaston drew packed house 12. Field's Minstrels 15. My Wife's Family 17. Silver Slipper 18. Kings and Queens 19. On Circus Day 26.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): Marriage of Kitty 6; excellent co.; pleasing performance; capacity. Al. G. Field's Minstrels 10; highly pleased; S. R. O. Hoolier Girl 11; fair co. and business.—TOLER AUDITORIUM (H. G. Toler and Son, mgrs.): Korak Wonder co. closed 10 week's engagement, playing to capacity almost every night. Plays: A Wicked Woman, Moths, Oliver Twist, and Ten Nights in a Bar Room.

TOPEKA.—NEW CRAWFORD THEATRE (Crawford and Kane,



Tell Taylor is singing his new ballad, "Remember," with much success in The Great Barn Dance, a new vaudeville act.

Adele Rafter is meeting with success singing Frank D. Bryan's new march song, "It Makes Me Think of Home, Sweet Home."

Benjamin Hapgood Burt has placed his new song, "A Thousand Miles from Land," with Alec. Clarke, who will feature it in the production of The Earl and the Girl.

Parke Hunter and Vess Osman, banjoleists, are featuring "The Sweetest Girl in Dixie" and "The Gondolier," both published by Jerome H. Remick and Company.

The De Veau Twins, whose dancing has won them a host of admirers all over the country, are singing, "Sadie, My Dusky Lady," with success. They never fail to score with this song.

Mayme Remington, playing the Proctor circuit, is featuring "Alexander" and "Abraham," by Sterlitz and Von Tilzer.

John King, with Lew Dockstader's Minstrels, is making a favorable impression with "What's the Matter With the Mail?" the new coon song by Fred J. Hamill and Percy Wenrich.

A large number of prominent orchestras throughout the country are using "Slippery Day," a novelty two-step, and the publishers, Golding Music Company, are daily in receipt of excellent reports of this number.

"On the Farm in Old Missouri" is being featured by a great many high-class illustrated singing acts, and the publishers, Continental Music Company, are highly gratified with the impression made by it. The slides to this song are very pretty, and are appreciated by singers as well as the public.

Dockstader's Minstrels are featuring "Slippery Day," a novelty two-step, published by Golding Music Company. This number is being used by cake-walking, buck dancing and acrobatic acts.

A song that is making friends, and one that is rapidly becoming popular in the West, is "Nita," a ballad of the South, published by the Tolbert R. Ingram Music Company, Denver.

The Six Musical Cuttys, at Keith's Union Square last week, were the recipients of much applause for their rendition of "Tommy," the new song published by G. W. Setchell.

The Bernateins, well known in vaudeville, are now playing numerous dates in the West. They write the publisher, Leo Feist, that they are making a splendid impression with "Eddie, Eddie, Eddie, Oh," by Feist and Corlin.

Julie Mackey, who has been singing "Good-bye, My Lady Love" in London, exclusively, and who is now in this country, is making a feature of this song, as she sang it in London at over 300 performances. She will also feature "I'm Trying So Hard to Forget You" and "It Makes Me Think of Home, Sweet Home."

Joe Hart and Carrie de Mar are meeting with great success in their new musical comedy, "Mama's Papa." The leading musical numbers are "My Blushing Rose," "My Filipino Belle," and "Four o'Clock on Broadway."

Marguerite Starr, the feature singing act at Keith's Theatre, with the Albee stock company, Pawtucket, R. I., is scoring with Williams and Van Alstyne's ballad, "In the Shade of the Old Apple Tree." She will continue to make a special feature of this song.

Harry Newman's song, "Alone," is always well received where a high-class ballad with a tuneful melody is appreciated. It is making a good impression wherever sung. Published by Continental Music Company.

Grace Delmore, with the Harry Bryant company, is featuring "Tommy," by Taylor and Ramsay, and "Remember," by Tell Taylor, two Setchell publications.

Madame Slapoffski, during her coast tour, made a feature of "I'm Trying So Hard to Forget You" and "It Makes Me Think of Home, Sweet Home."

The Foley Boys, known as the proteges of George Primrose, the famous minstrel, are meeting with success in the Eastern vaudeville houses with their dancing. The musical numbers they are using, which include Cole and Johnson's coon song, "Lazy Moon," and an intermezzo, entitled "A String of Pearls," are well suited to their act.

Carl Hand, musical director with the Rose Hill Folly Company, has just put on two new numbers, "In the Shade of the Old Apple Tree" and "Farewell, Mr. Abner Hemmingway." Published by Jerome H. Remick and Company.

"Ain't Nobody Ever Going to Buy?" by Burt Green and Seale Allen, is being featured by Tascos, who says this song is one of the best encore winners he has ever used. "I Ain't Got No Money" is being ably handled by Etta Williams this season. She intends to keep this song in her repertoire, as it is suited to her act. The other songs published by the Theatrical Music Supply Company that are meeting with success are, "Foolin' You," "My Own Sweet Madeline," "Just for My Sweetheart's Sake" and "If I Could Only Read Your Heart."

Maxwell and Dudley are featuring with success "Mayday" and "Down Where the Suwannee River Flows," two songs from the Harry Von Tilzer catalogue, and will continue to use them.

Fred J. Hamill is soon to appear at the New York Theatre. He will sing his own songs, prominent among which is "What's the Matter With the Mail?" a song that is making rapid strides toward popularity.

Eugene Ellsworth's Filipino Intermezzo, "Luzon," continues to be a feature of prominent orchestras all over the country.

The Theodore Morse Trio are still featuring "Good-bye, Sis," with success. It is published by F. B. Haviland and Company.

The Isle of Bong Bong, a new musical comedy which opened at the La Salle Theatre, Chicago, last week, is proving to be one of the most successful productions put on at this theatre. Charles K. Harris will publish the music.

Nettle Nelson, with the Trans-Atlantic Burlesquers, is featuring "Honey, I'm Waiting," which is the only interpolated number used. It is ably handled by Miss Nelson.

Joe Natus, with the Dockstader Minstrels, is receiving encores singing Tell Taylor's new ballad, "Remember." Carroll Johnson, with the same company, is scoring with "Sylvie." Both songs are published by G. W. Setchell.

Alfred Solman's new song, "Little Girl, You'll Do," is one of the successful numbers in The School Girl, as sung by Mr. Andrews. This song will also be introduced in The Dangerous Maid production, which opens at the Herald Square Theatre, New York, April 15. It is published by Joe. W. Stern and Company.

Amy Butler, playing Watson's Cozy Corner, Brooklyn, is successfully featuring "Abraham" and "Every Little Bit Helps," from the Harry Von Tilzer catalogue. She says these are the two best encore producers she has ever used.

Warren and Gardner are featuring "Honey, I'm Waiting," by Feist and Barron. A letter from Mr. Warren states that he is well pleased with the way the song is received, and will continue to use it.

Fenelon E. Dowling, composer of the "Buster Brown" song, and Selsmet Doda, instructor in vocal expression, have just completed a new march song. It will be published by the Theatrical Music Supply Company.

Lydia Barry, of Felix and Barry, is featuring with success Frank D. Bryan's "It Makes Me Think of Home, Sweet Home." Published by Charles K. Harris.

The Pickaninny Band, the feature of Uncle Kentucky, are playing "Karama" and "Uncle Sammy," and are using "Honey, I'm Waiting" as an entrance number. All are published by Leo Feist.

Violette Mascotte, stage directress of the stock company at the Howard, Boston, reports success with Williams and Van Alstyne's new ballad, "In the Shade of the Old Apple Tree," which she uses with slides. She has decided to feature this ballad the rest of the season, also Jerome and Swartz's coon song, "Farewell, Mr. Abner Hemmingway." The above songs are published by Jerome H. Remick and Company.

Tascotti, at Pastor's this week is featuring Sterlitz and Von Tilzer's new coon song, "Abraham."

Marlan Garson will feature Evans and Shields' song, "You're the Sweetest Flower That Grows in Tennessee," which had been held in restriction during the run of "In the Good Old Summer Time." It is in such demand, and will no doubt become as popular as "Come Take a Trip in My Airship" and "In the Good Old Summer Time," by the same authors.

MUSIC PUBLISHERS.

The Chas. K. Harris Herald
Devoted to the interests of Songs and Singers.
Address all communications to
CHAS. K. HARRIS, 81 W. 31st St., New York.
VOL. II. New York, March 25, 1905. No. 2

There comes a time in the music business when prominent singers do not know what to sing in the way of a popular ballad. Those singers who make a feature of ballads anxiously wait for the advertisements from time to time for something to appear by a prominent writer, wherewith they can meet with success throughout the country, and they are now all happy, as such a song is now within their reach in "I'M TRYING SO HARD TO FORGET YOU," successor to the famous "I've a Longing in My Heart for You, Louise," and "I'm Wearing My Heart Away for You."

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and all recognized singing acts in vaudeville, which we shall mention in later issues in this space.

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ENGAGEMENTS.

Albert Andrus, as leading man for the Eugene Blair Stock company.

Robert H. Schaffer, for his scenic production of Just Before Dawn: Blanche Shirley, Helene Carroll, Lillian Daven, Sully Guard, Frederick Harris, James McDuff, Witter J. Baxter, Edwin A. Morris, Joseph Lawrence, Francis Picot, Edward Price and Burt K. Wilbur for advance.

J. C. Fenton, specially engaged to play the part of Uncle Cesar in Sapho with Eugene Blair.

Daniel Jarrett, by Virginia Harned, to originate a principal character part in The Lady Shore.

Joseph Coyne, for an important comedy role in The Rollicking Girl, that will follow the engagement of Blanche Walsh at the Herald Square Theatre.

Marion L. Shirley, for the part of Bertha in The Cricket on the Hearth, under the direction of the Theatre-Buckley Agency.

Alma Kruger, through Wales Winter, for the Queen, with the Sothern-Marlowe company.

Helen Vassar replaced Edith French in Education of Mr. Pip, Monday. Miss French goes with the Heir to Hoorah company.

B. J. Kelly, for the Sothern-Marlowe combination for next season.

John Stepping, with Henrietta Crossman's company.

Mitchell Ingraham and Kathryn Van Esse, for the Mabel Paige company.

Louise Drew, for Robert Edeson's company, to play Molly Livingston.

Ethel Tullson (Mrs. C. E. Hart), for C. B. Whitney's Show Girl company (No. 1), to play Payche, the soprano role.

Louise Fraser, formerly of Huber and Nasher company, for the Fiske stock company.

Beatrice Shewbrook, who closed with R. A. Hank's Little Outcast company at Christmas time, was specially re-engaged to play the title role, "Bob," Sunday night at Waukegan, Ill., and was enthusiastically welcomed by the audience.

Mrs. Ida Jeffreys Goodfriend, who has not been seen on the stage for many seasons, for an important role in F. C. Whitney's The School for Husbands, which will be produced at Wallack's April 3.

Edward Mawson, to support Virginia Harned in The Lady Shore.

Herbert K. Betts, leading man and stage director of the new Orpheum Theatre stock company, New York City.

For Simple Simon Simple, the new Brown-Wood musical comedy, Howard and Bland, for the leading comedy and soubrette roles, and William H. Mack and his wife, Mae Phelps, for the eccentric comedy and prima donna roles. The piece will be produced at the Park Theatre, in Philadelphia, early in May.

Engagements made through the Matt Grau Musical and Dramatic Agency: Beattie Davis, Joe Stuart, Bill Selery, Pauline Fuller, Marlowe Temple, Etta Jewell, Cecil Spencer, Jeanette McDonald, Violet Dupont, Stella Oiler, Blanch Crosby, Helen Douglas, Walter Lieberman, Charles Jones and Robert Cone, for Elmer Vance's Girl and the Moon company; Madge Darcy, for the Buster Brown company; Whitney Bonington, for the Seminary Girl company; John Chapman, Mr. E. J. Powers, McKee and C. McGellan, for B. C. Whitney's Show Girl company; Gail Crandell, Mae Larkin, Nan Davies, Gertie Ford, May Wheeler, T. Crutwell, for Fred C. Whitney's Piff, Paff, Pout company; Maud Muller (soubrette), Miss Manson (prima donna), for the Isle of Spice; Gertrude Lilly, Maud Denning, Beatrice Barnes, for the Maid and the Mummy company; Della Niven, for the Marriage of Kitty company; Lillian Seamon, Josephine Lloyd, Blanche Baird, Anna Beller, Selma La Salle, Lilybell Brown, for the Country Girl company; Katie Rooney, Gertie Mover, Hazel Temple, Francis Alger, Daisy Palmer, Dorothy Dumont, Sadie Douglas, Helen Lawton, Florence Tyler, Bertie and Helen Douglas, for Will Block; Black Lund, for the Yankee Consul company, and Albert Hozes, as advance agent with Brennan's Ghosts company.

Andrew Hoves, for the stock company at the Columbia Theatre in Brooklyn.

MATTERS OF FACT.

Texarkana should improve greatly in theatrical business next season as the Court of Appeals has sanctioned the removal of the general offices of the Cotton Belt Railroad to that city from Tyler, Texas, and from St. Louis, Mo. This means an increase in population of over 3,000.

The firm of Hayden and Rowley, theatrical costumers, having dissolved by mutual consent, J. Henry Rowley having a business of his own would be pleased to receive his friends and patrons at his new establishment on Twenty-third Street, opposite Proctor's Theatre.

The German Lilliputians report business good throughout Missouri, where they are now touring, having cancelled all Southern dates. The company will not close, but may go out under canvas for the Summer season. The Lilliputian Brass Band is making a great hit under the leadership of George M. White.

Adele Block has been making one of the most striking successes of her stage career in the part of Esther, the beautiful queen, in the Ella Wheeler Wilcox play, Mizpah, at the Majestic Theatre in San Francisco. She was recently presented between the acts with a costly diamond bracelet, showing the appreciation of San Francisco friends.

Kilroy and Britton's An Aristocratic Tramp, which is now in its thirty-second week, has met with success from its opening date, Aug. 14, at Blue Island, Ill., and before closing the season will play Toledo, Chicago, Omaha, Kansas City, Des Moines, and Milwaukee.

Lee Willard, specially engaged for Virginia Calhoun's production of Ramona, has made a pronounced success in the character of Don Felipe.

Helena Frederick, prima donna with The Tenderfoot, has issued a unique advertising idea in the form of a patriotic calendar adorned by two American flags united by a huge eagle. In the centre is Miss Frederick's photograph.

The complete productions of Alone in the World and Driven From Home, with a full line of lithographic printing, is offered for lease for next season by the Mittenhal Brothers' Amusement company, 1402 Broadway.

The plays of the late John Fowler are exclusively controlled by the Empire Play company, located at 1512 Broadway, who offer them for stock, repertoire, or road production. There are numbered some excellent comedies among the Fowler plays.

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"LINDY" "LONELY" "SHAME ON YOU" "FALL IN LINE"
"I WANT TO BE A SOLDIER" "YOU'RE JUST A BIT OF SUGAR CAKE"
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THE FOREIGN STAGE

HAVANA.

National Theatre Probable—Vaudeville Successes—Ade and Other Visitors.

(Special Correspondence of The Mirror.)

HAVANA, Feb. 27.

The absorbing questions in both theatrical and social circles just now are: "Will the President sign the bill, passed a few days since by Congress, authorizing the purchase of the old Tacon Theatre, now known as the Nacional, and if so, what will be the future policy of the house?" It seems that the owners of the theatre, a company composed mostly of New York parties, decided that the revenue was not sufficient considering the amount of capital invested, and since they had received offers for the property, decided to dispose of the same. When this fact became generally known local pride began to assert itself, and the idea of disposing of the oldest theatre in Havana had appeared, to be used for other purposes, or possibly to be torn down, was generally resented. The matter was then brought to the attention of the Senators and Congressmen, and a bill was introduced in Congress to purchase the property and convert it into a national theatre. After being considered for several months, the bill was finally passed. It is now awaiting the signature of President Estrada Palma. The purchase price was \$500,000. Since the property was offered some time ago for \$350,000 and subsequently for \$400,000, a howl has gone up in certain quarters as to why the sudden raise in price. The Havana Post, the American daily, is out editorially and vigorously opposing the purchase. The consensus of opinion is that the President will sign the bill. It is more than probable that Ramon Gutierrez, who has so ably managed the theatre for some years, will be retained as manager. It is also very likely that Dr. Lincoln de Zayas, a prominent Government official and speaker of a strong slant, will be the evening's entertainment. The Secretary of Instruction in the new Cabinet now being prepared, will be called upon to add valuable assistance. Dr. de Zayas is a highly cultured gentleman of broad knowledge; as an orator he has no superior here. He is well known in your city; was an intimate friend of the great Booth and is a thorough Shakespearean scholar.

Again Hashim and Levy have made good, having brought down the great Henri French company, which held the boards at the Payret for a week, and then went into the interior. A crowded house greeted the organization. It is safe to say that not a single person left the theatre dissatisfied with the evening's entertainment. The star of the company, Mr. French, created quite a sensation, and proved to be the best vaudeville artist that has ever graced our boards. His act was such as to elicit generous applause, which was richly merited, the entire time that he was on the stage. Others were the Griff Brothers, in feats of strength on the rings, who did very well and scored. Al. and Mamie Holman, colored song and dance artists; Rose and Willie, pickinies, and Master Viola imitating the great American bandmaster, John Phillip Sousa. This company was successful, and the following week went out on the road, when Clivette and his company were brought over. Clivette did some clever things, but did not prove to be the drawing card anticipated by the management. Others were the Prentice Trio, song and dance artists and acrobats, who kept the audience convulsed with laughter and scored very well. Le Smythe and Abacco, in high jumping in and out of barrels, were successful. Guille, who is said to have been the great Patti's tenor some years ago, rendered "Celestial Aida," from Verdi's well-known and popular Aida, and "Donna e Mobile," from Rigoletto, most effectively, and as an encore was heard in "For All Eternity." Knapp and Dehollen, knock-about performers, completed the programme.

The return engagement of the young Italian tragedienne, Italia Vitaliani, unfortunately, was not successful, due to the illness of Vitaliani, who only appeared at two performances—that of the opening night and one in the nature of a benefit. The next attraction booked at the Nacional is an Italian opera company which met with success recently in San Francisco, and was organized in Mexico.

Hashim and Levy are now arranging to bring over an Italian opera company to the Payret at popular prices.

George Ade, who made The County Chairman a national character and was responsible for The College Widow, was recently with us, leaving later for Mexico. Undoubtedly he is hunting for something, possibly "color."

Mr. Wilbur, of the Wilbur Circuit, accompanied by his fascinating wife, Mr. Hurlitz, of Hurlitz and Seamon, and his brother, a business man of Cincinnati, are now here and are more than surprised at things in general. They ran over from Palm Beach, expecting to return by next boat, but have lengthened their stay by about two weeks.

Friday evening Mr. Hashim entertained at dinner at the Carabanchel in a most sumptuous manner Mr. and Mrs. Webster, the Messrs. Hurlitz, Henri French and wife, a Levy and "yours in the faith." A most delightful evening was spent, and pleasant reminiscences were indulged in. Incidentally, a circuit was referred to, and it is more than probable that beginning next season this (which I have so warmly advocated) will be a fact.

A very large and distinguished audience greeted the final performance of Hashim and Levy's attraction at the Payret Sunday night. Henri French and his company having been recalled from the road, thereby making a double bill. All of the acts were applauded, and it was a big night for the management. The honorable Chinese Minister, Nganton Liao, and wife were members of a box party given by your correspondent.

J. ELLIS NORTON.

NEW ZEALAND.

Successful Dramatic Companies—Tittel Brune to Tour—Interesting Notes.

(Special Correspondence of The Mirror.)

WELLINGTON, Feb. 16.

The Knight-Jeffries Dramatic company concluded a most successful tour of New Zealand at Dunedin on Feb. 11 with a performance of The Lady of Lyons. The tour was a great financial success from start to finish. The William Anderson Dramatic company is at present touring the West Coast with good results. The Woods-Williamson Dramatic company did not make a fortune during their recent tour of the South Island. The Taylor-Carrington Dramatic company are "dodging about" the North Island, and the proprietary continue to manage to put a "few of 'em on their edge" for a rainy day. This combination has been in the colony some two and a half years, and has as yet only played one city engagement.

Some of the companies at present touring New Zealand are: The Williams-Anderson Dramatic, Woods-Williamson Dramatic, Taylor-Carrington Dramatic, MacMahon's Dramatic, Carrington's Musical Comedy, J. C. Williamson's Bio-Tableau, Montgomery's Entertainers, Steele-Payne Musicians, Drake Family Musicians, Fisk Jubilee Singers, Captain S. Harden (lecturer), Fitzgerald's Circus, Hyland's Circus, Wirth's Circus and Fuller's Entertainers (four permanent companies). There are a lot of "slide" shows traveling the colony trying to earn an honest crust, but with what success it is hard to tell. It is not hard for a colony with a population of some 850,000 to be able to support so many attractions.

J. C. Williamson's Repertoire Opera company will commence a tour of New Zealand at the Opera House, Wellington, on March 9. It is said the chorus and ballet are much superior to the J. C. W.'s Royal Comies, and that combination

takes a bit of "rubbing out" in chorus work and dancing.

J. C. Williamson's Bio-Tableau Entertainment did immense business in Auckland, and is now experiencing the same good luck doing the overland towns en route for Wellington.

The sensational attraction of Wirth's Circus is the act entitled Looping the Death Trap, done by Chelaflo, who is said to have been specially imported from America.

Among recent engagements made for the Fuller circuit is a person named Grossi, whose mental telepathy performances are said to border on the marvelous.

Minnie Tittel Brune, the talented American actress who has been the recipient of eulogistic praise from the Australian press, will commence a tour of New Zealand in a few weeks' time. She will be supported by J. C. Williamson's Dramatic company.

George Stephenson's Musical Comedy company will commence a farewell season at the Opera House, Wellington, on Friday evening, which will extend over seven nights, and during which The Rose of the Riviera, The Skirt Dancer, and The Dandy Doctor will be staged. From Wellington the company go to Brisbane for a season, being due to open the Sydney Criterion on Easter Saturday.

The Stephenson Musical Comedy company contemplates shortly going in for comic opera pure and simple, and will make a start with some of the latest English and American successes.

New Zealand theatregoers will not be afforded the pleasure of listening to the American soprano, Elizabeth Parkina, who commenced a tour of Australia at Sydney on Feb. 14. Owing to a prior engagement she has to return to London for the Covent Garden opera season in May. The Australian tour closes at Perth on March 28.

The Wellington City Council has decided that no license will be granted to the Theatre Royal until the recommendations of the Fire Brigade Committee are carried out in their entirety.

Among the plays to be produced in New Zealand during the Tittel Brune tour will be L'Aligand, Camille, Romeo and Juliet, Zaza, Theodora, and Sunday.

August Van Blene, of Broken Melody fame, will commence a tour of New Zealand at Auckland on March 27.

ANDREW SMART.

IN BROOKLYN THEATRES.

The attraction at the Montauk Theatre is Eleanor Robson in the title role of Merely Mary Ann. The co-supporting Miss Robson includes Frank Mills and Ada Dwyer.

May Irwin appears at the Broadway this week in George V. Hobart's farce comedy, Mrs. Black is Back. Among the principals of the company are: Al. S. Lipman, Jane Burby, Frances Gordon, Edgar A. Chapman, Ely, John S. Napier, and Miss D. Dwyer.

The play will be continued this week at the Majestic. People were turned away last week owing to the popularity of the play. Mr. Lackaye proved to be one of the strongest attractions billed at the Majestic, and was a great success. His performance Monday night, 20, in celebration of the one thousandth performance.

James J. Corbett, in Pals, is the attraction this week at the Grand Opera House. The central figure of the play is an athletic giant, and Corbett, in this role, has many opportunities to display his physical prowess. Miss Ines MacDonley is seen as heroine, and Hal Davis has the principal comedy part.

Cecil Spooner appears this week in a delightful comedy role as a fisher maiden in Fred Marston's play, Zip. No better opportunity has been given her this season, and the Bijou Theatre will be crowded all this week with her admirers. Zip, who has the manner of a fisher maiden, but the fisher folk become an heiress, but finding herself unable to dispense with her native customs and manners, often accentuates them to anger her relatives. Harold Kennedy is fortunate in having the part of Jack, a sailor, who guards a cargo of fish for the heiress.

Augustus Phillips is the lover who marries Zip when she becomes the heiress, while Ben Wilson, Hal Clarendon, Jessie McCallister, and Nora E. Moran are supporting parts. The play is a comedy, including sailor's romps by Mr. Kennedy. Claude Thorne continues to sing between the acts.

Northern Lights is vividly portrayed at the Columbia Theatre this week by the Stock Company. The play tells the story of army life in Montana in 1876, during the Sioux uprising, the central figure of which is Swiftwind, a full-blooded Indian and graduate of Yale. Maurice Freeman, who plays the part here, has starred in the same role in several theatres. The play requires a large company, and a number of additional people are engaged.

Nellie McHenry is at the Park Theatre this week in her familiar play, Miles. Howard Sidney, who plays the part of Miles, is a great success. He appeared here some time ago with Robert Hilliard.

At Corne Payton's Lee Avenue Theatre this week Mr. Payton presents Rio Van Winkle. Mr. Payton appears in the title role, while Etta Reed Payton and Louis Leon Hall have parts suited to their abilities.

Nat M. Willis, in A Son at Rest, is at the Folly Theatre. The midwest comedian, James T. Rosen, and a chorus of four young women are in Mr. Willis' company.

The Gotham has Human Hearts, a play abounding in stirring climaxes. The company is capable and the scenery beautiful.

Hearts Adrift is at the Novelty this week, with an excellent cast in the title role.

The Lyceum Stock company at Phillips' Lyceum have been preparing for a long time the play Driven from Home, which is produced this week. Mr. Phillips has secured the original author, and the play is a capital one. Emma Bell and William C. Holden are supported by the entire company.

Rose Sydell's London Belles are at the Star Theatre this week. A new two-act comedy, Dazzling Comedy, is in the title role. The special attraction, in the olio are Jack and Bertha Rich, singers and dancers; Campbell, Weber and company in the Sculptor's Dilemma; Weston sisters, boxers, and Relyea, exponent of physical culture. The Dinaus troupe are under attraction.

O'Grady's Troubles is the burlesque this week at the Casey Corner Theatre, and the olio includes the Imperial Japanese Guards; Jara and Stotson, manipulators; Barrett Brothers; Irish comedians; Eddie Purcell, contralto, and Charles Blake, Hebrew comedian.

At the Gaiety this week Fred Irwin's entertainers appear in Sight-Seeing Sights, and the burlesque is mixed and weltered with a good olio in between. The Unique company and orchestra will be in a comedy called Peter Pimple at the Seashore, a mixture of catchy songs and pretty dances. The burlesque, The Milliners includes the whole stock company, and an olio concludes the entertainment.

VINCENT KIRK.

VAUDEVILLE.

Valerie Bergere and her company headed the week's bill at the Orpheum last week, presenting a one act version of Carmen by Marie Doran. The version was of a necessity better in its telling of the story, and presented the familiar scenes in the Gypsy's Camp, the scenic effects of which were well rich perfection.

Miss Bergere's conception of Carmen was somewhat foreign to the accepted character, but pleased her audience and was a rather melodramatic finish, called forth hearty appreciation. Harry Keane as Jose, Maud Turner Gordon, Marie Burke, J. Francis Lieb and Charles Diamond, completed her support.

Eddie Girard and Joseph Gordon presented the circus skit, Dooley and the Diamond, and won instant favor, proving a laughing hit. Dida mystified everyone in its second week with an even increased interest. Tom Brown and Siren Navarro, in their imitations, were more entertaining than ever before, which is saying much indeed. Their new drop, deserving of mention, and gives a picturesque finish to their Chinese hit. The three Marecos were very clever in acrobatic work. Raymond and Coker, as always, scored a laughing triumph; their jokes and songs were up-to-date and highly amusing. George Burby Brothers and Tenney were well received in their musical sketch. The comedy work of Tenney called for deserved mention. It goes without saying that the Empire City Quartette were an immense hit.

The house called for encores until the opening of the act following. Rapidity in action marked the work of the Millman Trio in their clever tight rope walking, which held the audience well until the close of the bill. This week Quartettes, Marie Cline, Powers, Tronard, and Elbert, and the comedy company, Bert Leslie, Robert Dalley and company, Quinlan and Mack, Mayme Remington and Pinks, Torley and Aerial Shaw.

Berte Cote and company headed the bill at Hyde and Rehman's with their sketch, A Lamb on Wall Street, and proved one of the best things we have seen this season. Mr. Cote made his "chapple" character most amusing; his conception of the character, mannerisms and general make up were inimitable. Guy Hastings and Helen Russell, in his support, proved thoroughly capable. Charles Kenna carried off his full share of the honors. His entrance as a "fair fakir" in being led on by a "cop," whom he bribes for the privilege of selling his wares, and his exit like manner, caused a great deal of laughter. George Felix and Lydia Barry presented practically a new sketch, entitled The Boy Next Door, and founded on the character that Mr. Felix has made famous. There

is very little plot to it, but it serves for bringing in all the good points of their past efforts, and the introducing of Emily Barry in their combination. The act throughout was exceptionally funny. The Burby Brothers and Mr. Felix in his comedy work, and Little Emily Barry's capital work, proved an irresistible combination. Monroe, Mack and Lawrence, in the Two Sentences, proved a side-splitting group of comedians. There was a good deal of "horse play" comedy, but the line word-laugh-along expresses it. Cliff Gordon, in a distinguishable "dutch" dialect, continued the comedy and laughter that had preceded in many acts, and won round after round of well-merited applause. Smith and Butler were well liked, particularly Miss Fuller's playing of the harp. Keno, Walsh and Melrose did some remarkable acrobatic feats, and introduced their new feature, the revolving arch. The latter is original with them, and of great value to the act. The bicycling act of the Four Riders, and the singing of Bertha Allison, completed a most enjoyable bill of comedy. This week George W. Monroe, Al. W. Wilson and Lee Errol, Mr. and Mrs. Karay, Mme. Avery Strakosch, Village Choir, Quartette, Edwards, Troop, Johnnie Carroll, Ferrell Brothers and Irving Jones.

At the Amphion last week were Dan McAvoy, Rose Stahl and company, Bailey and Madison, Ora Cecil Vera King, Knox Wilson, McIntyre and Rice, Ed. Collins and company, The West End, and Mr. Sidney Drew, Charles T. Aldrich, Jules and Ella Garrison, Six Glimmerettes, Norah Bayes, Doherty's Poodles, Joe Morris and Lew Wells.

Peter Dalley and Lulu Gil featured Kenner's bill last week, with a comedy, "Alexander." Joe Flynn, Rosaires, Wilson and Davis, and Wood and Berry. This week Dorothy Russell, Richard Buhler and company, Nelson-Farnum company, Ziska and King, Two Pucks, Mollie Craig, Adams and Drew, and Delmore and Oneida.

OBITUARY.

Joseph F. Crosby, Jr., known to his numerous friends in the profession as "Joe," died in Chicago on March 15, after a two weeks' illness of typhoid fever, at the age of thirty-six years. Mr. Crosby has been prominent in the theatrical business for seven years. For three years he was featured behind the footlights in vaudeville and comedy, but his tastes ran to the managerial end of the business, and he had lived there is no doubt he would have reached the top of the ladder as a play producer. In conjunction with Ines Forman he was one of the most popular headliners in vaudeville, and produced several excellent dramatic sketches. He and his wife, Ines Forman, had long been considered one of the best examples in that line. For the past five years he had devoted his entire energy to the management of Ines Forman, and had successfully produced several plays, the last being Romeo and Juliet, when Edward Ellmer supported Miss Forman. He always had an idea that East Lynne properly produced in Springfield in city theatres would be an excellent piece of property, and had just succeeded in so convincing the management when his abrupt death annulled the possibility. Grand Rapids and Chicago were billed before the truth was known. Joe was a great favorite with all. He was a graduate of Columbia, and had a fine appearance and address. He had a smile for every one, knew just the thing to do under all conditions, and no matter how poor business might be his arrival in town was sure to popularize the box-office. He was an ornament to the profession, and will be sadly missed by many who would rather have seen him on the stage than in the coffin.

He was interred at Forest Home, El Paso, Texas, on March 19, by the side of his father, who died less than a year ago.

Mons. J. Niblo, the old-time clown, better known as "Humpty Dumpty" Niblo, because he was the creator of the part of the mother goose here in the play, that name, died in Denver, Col., on March 15. He was fifty-three years old and had been thirty-five years before the public. The once famous clown and pantomime went to Denver in December, 1904, a physical wreck, and had a short time to live before he left his bed. He was a Frenchman by birth and never lost his pronounced accent. Niblo was trained as a French pantomime clown, and after touring his own country went to England, where he created the part of Humpty Dumpty in the play, and for more than that pantomime-comedy. Then he came to America and drifted from the stage to the sawdust arena. He played with all the big circuses East and West. His own great scheme was to get backing for a grand revival of Humpty Dumpty, and for more than a year he had suffered greatly from illness and poverty. His faithful wife, to whom he was married a few years ago in Parsons, Kan., brought him to Denver from Chicago and supported him in his hotel by day and doing vaudeville turns at night. A benefit for his widow will be arranged. Niblo's greatest treasure, which he held on to even in his most unfortunate days, was a trunkful of old programmes containing the theatre and vaudeville business in the United States, France, England, and America, and which easily substantiated his claim to be the genuine Mons. Niblo and the original Humpty Dumpty. His dying moments were made easy and he was provided with every comfort through the kindness of Jolie Moore, a wealthy billposter, who years ago had been Niblo's partner in pantomime in England.

Henry W. Davis, known as "Walno," one of the original "wild men of Borneo," who with his brother Putano toured the world with Barnum's Circus for many of the years, died in Waltham, Mass., where the twins had been living with Hanford A. Warner, son of the man who first discovered them in the wilds of Borneo, so many years ago. Davis was eighty years old when he died. He was a Malay and was less than three feet tall. The twins wore long beards of an animal-like appearance, which reached the ground, and with their peculiarly shaped heads, were of such grotesque and uncanny aspect that they were dubbed the "Wild Men of Borneo," and for more than sixty years they were the leading attractions in the leading circuses and music halls of the world. They returned to Waltham from the last tour about a year ago. As a result of mingling so much with the people of the world, in public and in private life, outgrown the term "wild men," and were more like men of the world, traveled, well dressed, well fed, and perfectly at their ease. There was a strange almost mystic bond of sympathy between the twins, which had existed from infancy to death, for Plutano, a few weeks ago, in robust health, since the death of Walno, developed a hacking cough, which the doctors fear may result in pneumonia. The symptoms indicate that the malady was induced by purely sympathetic means. Waltham doctors ponder the case and wonder if it is not one of these things. But the spirit of Plutano, which in life was seemingly so closely linked with that of Walno, will follow to that undiscovered country beyond.

Henry Cyril Paget, fifth Marquis of Anglesey, born June 18, 1875, died from consumption at Monte Carlo on March 14. His wife, Lady Maud, daughter of Sir George Chetwynd, to whom he was married in 1898, and divorced within the year, was reconciled to him on his deathbed. The Marquis was the greatest aristocrat in Europe, and after dissipating an estate which brought him an annual income of \$750,000, died owing \$2,750,000. He went to Monte Carlo, it is said, to recoup his fortunes in playing roulette by a system which he discovered. He died in the winter of 1898 he came to New York to visit his wife, and was there when he died.

Mr. and Mrs. Almerie Hugh Paget, Mrs. Anglesey's first cousin. While here Anglesey ignored the friends of the Pagets and sought theatrical folk. He was staked out and devoted to private theatricals, and began to expensively exploit his tastes in this direction immediately after succeeding to the title and estates at his father's death in October, 1898. One of his first acts as a marquis was to turn into a safety theatre the beautiful Gothic chapel in his castle, Plasnewydd, Anglesey, Wales. There he, weighed down with jewels, appeared in such performances as Aladdin and Sindbad the Sailor. Madge Lessing, whom New Yorkers will well remember at the Theatre and Elia's Twenty-third Street Theatre, was a shining light in some of these shows. But the Marquis was the great luminary. In a diaphanous dress, studded with great diamonds, pearls and rubies, he danced a butterfly dance, swinging his limbs in a grotesque, surprisingly feminine. He had many other eccentricities, all of them expensive ones, and he ran through his immense fortune in six years.

Gilbert Faust, who died in New York city on March 16 at the age of thirty-four years, was well known to many, both in and out of the profession. His early life was spent in the newspaper business, but for the past ten years he had been a member of the theatrical profession in the capacity of actor, stage-manager, and manager. He had also written several plays, and for the past three years had conducted a school of acting in Milwaukee. While in Milwaukee he also acted as stage director at the academy, and acted two companies on the road. His last venture proved unprofitable, and he and his associates lost heavily. He gave up his school of acting last Fall and accepted a position as leading man with a girl of the Streets company, and it was while playing with this company in Philadelphia that he contracted a cold, which developed into pneumonia. The Actors' Fund arranged to have him sent to the Roosevelt Hospital, where he died on March 16. He had been ill only four days' illness. His brother, from Cleveland, O., came to New York and had the remains taken to his home, from which they were buried on the 20th inst. In the Lake View Cemetery at Cleveland.

His wife, formerly Eva Faust, and child accompanied the remains, and will reside in Cleveland in the future. At the close of his present management Mr. Faust had intended to accept a position with the Faust Manufacturing Company, of Cleveland, who he owned an interest.

William J. Holpin, husband of Papina, the dancer, died in California on March 10. Mr. Holpin had been in poor health for some time and had gone to his ranch in California to recuperate. His wife was play-

ing in Rochester when news of his death reached her. Mr. Holpin was an energetic business man, and for several years had personally managed his wife's vaudeville tours, looking after every detail, including the electric effects used in her dances. He had a passion for horses, and found great pleasure in watching the running of his stock farm, on which many fine animals were bred and raised. His agreeable, unassuming manner won for him a host of friends in vaudeville circles, and his loss will be keenly felt.

Police Captain John E. Beardon, father of Nella Bergen, the prima donna who is the wife of De Wolf Hopper, died on March 16, at his home, 172 North Sixth Street, Williamsburg. He was born in the old Sixth Ward in New York, and was six years old when he had lived in Williamsburg since he was ten years old. In 1888 he joined the Metropolitan police force. In 1898 he was made a captain and assigned to the Greenpoint Avenue Station. A few weeks ago he was transferred to the license stand in the Borough Hall, Brooklyn. He is survived by his wife and four children by his first wife.

John A. Darling, father of Effie Darling, the well-known actress, died on March 8 at his home in Anacostia, D. C. He was the son of the late Sir William Darling of England, and was seventy years old. He was buried in Glenwood Cemetery, Anacostia, on March 10.

Cornelius Foley, known as Connie Rixford, of the Rixford Brothers, acrobats, died on March 15. The funeral took place under the auspices of the White Rats of America, of which he was a member on Friday, March 17. The interment was made at Holy Cross Cemetery, Brooklyn, N. Y.

Nina Harrington, of the money team of Lawrence and Harrington, has sustained a great loss in the death of her father, John A. Harrington, who died on March 12, at Rock Island, Ill., of injuries received by being struck by a railroad train on March 9 at Matine, Ill.

James Connors, of the Mason and Mason company, is mourning the death of his mother, which occurred in Pittsburgh, Pa., on March 15. Mrs. Connors had reached the advanced age of ninety-six years.

SAID TO THE MIRROR.

LEWIS J. MORTON: "Would you kindly state that I did not produce The Queen of Chinatown. Mr. Leavitt approached me in regard to producing it, but that was all, and I had nothing to do with it in any way." GEORGE STRAIN: "The Edna Wallace Hopper company: 'Will you kindly head-suck the Watsons that I have joined Miss Crossman's company?' When we close in St. Louis I return with the company to New York city, and expect to go into a new musical comedy production in the Spring."

C. J. GORMAN'S AMUSEMENT COMPANY: "The statement in the Fitchburg correspondence of THE MIRROR that our company played at the Cummings Theatre and was closed by the management was erroneous. It was not our repertoire company, but a picture-machin company, simply booked by us. Our repertoire stock company has been successful in all the towns near Boston. Its roster is: May Bell Sprague, F. N. Choloupe, J. J. Russell, Russell Clarke, Jerome Ryan, Claude Cleveland, I. W. Mullett, Charles Boardman, Ella M. King, Kathleen Haven, and Little Anna Kiley."

CORRESPONDENCE.

(Received too late for classification.)

ALABAMA.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): Albert Taylor co. 6-11 closed successful week. Plays: "Old Time Texas, The Christian, In Missouri, Valley Forge, Alamo."

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Everyman 6; good houses; took well. Anna Eva Fay 14-18. Red Feather 22.

CONNECTICUT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): Little Orphan 9 pleased melodrama. Selma Harrington in "The World-16-18. Ward and Vokes 20. Franklin Woodruff in John Ermine of the Yellowstone 21, 22. Ireland's Own Band 23. Desperate Chance 24, 25. Woodland 27. On Bridge at Midnight 28. Maxine Elliott 30. Stetson's U. T. O. 31. Wizard of Oz April 1-5. W. F. HOPKINS.

NEW LONDON.—LYCEUM THEATRE (Thurs. W. Jackson, mgr.): Pryor's Band 10; good performance; fair attendance. New York Juvenile Opera co. in Iolanthe 11; slim attendance; poor satisfaction. Jessie Millward Vaudeville co. (return) 13; good and pleased audience.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): Thou Shalt Not Kill 11; fair performance; small house. Village Parson 15 pleased small house. Stetson's U. T. O. 17.

GEORGIA.

MACON.—THE GRAND (David Phillips, mgr.): William Bramwell in Captain Barrington 7; co. and business fair. Lyric Stock co. opened 13-18 in The Senator's Daughter to fair house.

NEBRASKA.

HASTINGS.—KERR OPERA HOUSE (George Stevenson, mgr.): U. T. O. 13; fair co. good houses. Marriage of Kitty 15; fine performance and business. Two Little Waifs 22. Over Niagara Falls 29. Deadwood Dick April 1. Macbeth 3.

CANADA.

KINGSTON, ONT.—GRAND OPERA HOUSE (D. P. Brangan, mgr.): Edward Terry in Sweet Lavender 9 pleased large and fashionable audience. Cecil De Mille in Lord Chumley 13 pleased good house. May Cobb 18. San Toy 23. Kyrie Bellew in Raffles 25. Dorothy Vernon 31. Dora Thorne April 1. Girl of Streets 6. Charles Hawtrey in Message from Mars 12.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Korman, mgr.): Sky Farm 10, 11; three performances; fair business. Sherlock Holmes 13; clever performance; fair attendance. Delude Thurston in Polly Primrose 14 delighted small but thoroughly appreciative audience. Hearts of Oak 15; light attendance. San Toy 18. Cecil De Mille in Lord Chumley 20. Earl Kendall 21.

WINNIPEG, MANITOBA.—THEATRE (C. P. Walker, mgr.): Tom Marks co. 6-11 in Rose of Kerry, Dublin Dan, Detective, Irish Hero, Soldier's Sweetheart, Irish Boarder, Jerry the Tramp, concluding two weeks' engagement to good business. Old Clothes Man 13. Bonnie Brier Bush 15-18. Crisis 20-22. Mummy and Humming Bird 24, 25. Her Lord and Master 27, 28. Creator's Band 30-April 1.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Sign of Cross 8; splendid performance; fair business. Delivered better. May Yobe Vaudeville co. 22. Cecil De Mille in Lord Chumley 23.

SHERBROOKE, QUE.—CLEMENT THEATRE (F. M. Clement, mgr.): Pretty Peggy 9 delighted small attendance. Sunny South 13, 14; fair business. Opera Singers 18.

Born.

SPEAR.—A son, to Mr. and Mrs. Harry Spear, March 9, in San Francisco, Cal.

WEBSTER.—A daughter, to Mr. and Mrs. Ben Webster, in New York, March 15.

Married.

ADAMS-MCKENNA.—In Chicago, March 16, at the All Saints Church, Robert Adams and Pearl McKenna.

THATCHER-WILLIAMS.—George Thatcher and Mrs. Zenaida Williams, of The County Chairman company, in Chicago, March 14, by Justice Underwood.

Died.

CONNORS.—Mrs. Connors, mother of James Connors, on March 16, in Pittsburgh, Pa., aged 96 years.

CROSBY.—Joseph F. Crosby, Jr., in Chicago, Ill., on March 15, of typhoid fever, aged 36 years.

DARLING.—John A. Darling, son of the late Sir William Darling, of England, and beloved father of Effie Darling, died on March 8, at his residence in Anacostia, D. C., aged 70 years.

DAVIS.—Henry W. Davis, on March 16, at 297 Crescent Street, Waltham, Mass., of bronchial pneumonia, aged 80 years.

FAUST.—Gilbert Faust, on March 16, at the Roosevelt Hospital, New York city, of pneumonia, aged 34 years.

FOLEY.—At New York city, on March 15, Cornelius Foley (Connie Rixford), of the Rixford Brothers.

HARRINGTON.—John A. Harrington, father of Nina Harrington, on March 12, at Rock Island, Ill., from injuries received by being struck by a railroad train.

HOLPIN.—In California, on March 10, William J. Holpin.

LENNOX.—Walter S. Lennox, on March 18, in Philadelphia, Pa., aged 72 years.

MIDDLEKARP.—Suddenly, at Wallace, Idaho, on March 19, W. A. Middlekarp (aeronaut).

NIBLO.—Mons. J. Niblo, in Denver, Col., on March 15, of tuberculosis.

REARDON.—John E. Reardon, father of Nella Bergen, on March 16, at his home, 172 North Sixth Street, Williamsburg.

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March, 19, 1905.

Ed. DRAMATIC MIRROR: The best Italian-French fifty cent table d'hôte dinner I have ever found in this city is to be had at No. 205 West 34th Street. I have absolutely no interest in the matter, but many persons would be glad to know where they can get a good dinner for a reasonable price.

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We want a One Act Musical Play and players for our next dramatic production and concert in April. Opening for other experienced talent in concert line. Write or call 10 to 12 Mondays, Wednesdays, Fridays. NEW YORK PLAYGOERS, 1185 Broadway.

MARY ATHELING closes her season on April 1. She has appeared since last August on one night stands at Parthenia in C. H. Holden's production of Ingomar. Address, care MIRROR.

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Wants position for summer and coming season—Would accept Assistant Treasurer. Go anywhere. X. Y. Z., DRAMATIC MIRROR.

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MATTERS OF FACT.

The present whereabouts of S. V. Grimes, a one-time advance agent, is wanted by Harry E. Taylor, care Times, Portsmouth, Ohio.

Farrell's Theatre at Ottawa, Ill., changed hands last week, and has been added to the Chamberlain, Harrington and Co.'s circuit of theatres. This firm bought the theatre, as well as the bill posting plant, and intend making a number of alterations in the house for the coming season. The Chamberlain, Harrington and Co. circuit comprises over twenty cities in Illinois and Iowa.

"O. B." care this office, an author of a play which is now in its fourth consecutive season, has a new comedy melodrama for which he wants a financial partner. Time has been promised the play in the big cities.

A cozy little theatre, seating over five hundred, in a city of 75,000, can be rented by any responsible party applying to Arthur Ricketson, New Bedford, Mass. The house has been conducted as a vaudeville theatre since its opening four years ago.

Mary Atheling, who has been featured in Ingomar under C. H. Holden's management, will close her season on April 1. Miss Atheling may be addressed care this office.

A treasurer of experience wants position for the summer and next season. He is willing to travel. "X. Y. Z." care this office, is his address.

Vining and Parish have leased the Newport (Ark.) Opera House for the rest of the season, and it will remain open, playing such attractions as booked, the managers of which are requested to have their contracts renewed. The new managers are also booking the house for next season.

Repertoire managers are invited to write for open time at Covington, Va., where Manager C. A. Cover has unfilled time in April, May and June at the Masonic Theatre.

A stock company is to hold down the boards at the Marlowe Theatre, Chicago, Ill., and people versed in this line are wanted to communicate at once with the management.

The Packard Theatrical Exchange, having recently removed from 1346 Broadway, where it has been located for the past ten years, has taken on new life in its commodious quarters at 210 West Forty-second Street, in the heart of the theatrical center. Mrs. Packard's business has never been better and her views for the future are optimistic. This Exchange has been in existence for fifteen years. It was formerly located at 47 West Twenty-eighth street for a number of years; from there it moved to 1364 Broadway.

Hogan's Alley, a vehicle in which Gilmore and Leonard appeared very successfully for several seasons, is offered for certain territory at very low terms to immediate purchaser by address J. D. Flynn, care B. A. Myers, 134 West Thirty-seventh Street.

A. G. Delamater gives notice in another column that he has settled all bills during his connection with the Typewriter Girl company, and that he holds receipts for all claims.

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The Co-partnership heretofore existing between the undersigned and SIDNEY R. ELLIS, under the firm name of YALE & ELLIS, and THE YALE & ELLIS MUSIC COMPANY, has been dissolved, the dissolution to take effect on March 18, 1905. Mr. ELLIS has assumed the contract with AL. H. WILSON from that date.

CHAS. H. YALE.

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213th to 220th Performance.

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We have sole control of John Fowler's (deceased) plays.

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The image shows a vintage advertisement for 'PISO'S CURE FOR'. The text is arranged in a central column, flanked by two vertical strips of material that look like film or tape. The top strip has the word 'PISO'S' written vertically. The main text reads: 'PISO'S CURE FOR', 'Many ACTIONS, REINFORCED, AND PLEASANT', 'SPEAKERS use PISO'S CURE to strengthen', 'the voice and perfect the tone.', 'COMBINATION'. Below this, there is a horizontal line, followed by the text 'FRENCH LADY.' and a paragraph of text that is partially obscured by a dark, irregular shape. The overall appearance is that of an old, possibly damaged, photograph of a printed advertisement.

PISO'S

PISO'S CURE FOR

Many ACTIONS, REINFORCED, AND PLEASANT
SPEAKERS use PISO'S CURE to strengthen
the voice and perfect the tone.

COMBINATION

FRENCH LADY.

...Paris Observatory, will
...on piano, the only
...considered
...the
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THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by
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HARRISON GREY FISKE, President.

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NEW YORK - - - - - MARCH 25, 1905.

Largest Dramatic Circulation in the World.

ONE OF THE LESSONS.

"A TRAVELING MAN who has had his bumps"—it is thus he subscribes himself—writes to THE MIRROR from Philadelphia:

I noticed in a recent MIRROR an article entitled "War on Cheap Theatres." It stated that the great success achieved by the ten-cent vaudeville theatres, which have sprung up all over the country, has stirred up the managers of the regular theatres, and that consequently these managers have begun a war upon the cheap houses.

Now let us look at this in the proper light. There are thousands of families whose members cannot afford to pay more than ten cents to see a dramatic performance or any other form of amusement. Therefore, if a manager can afford to give a performance for ten cents and be able to pay his bills, that should be his own business. Again, what has caused these houses to be upon the cheap market? Why, the Syndicate is the cause.

Can THE MIRROR in justice tell its readers that it is plausible for a booking concern with an office miles away to book the proper class of attractions for each and every house? There has been a great deal of discussion regarding the bad business of the past two or three years. If the matter is looked into far enough it will be clearly seen that the bookings are the chief cause of the depression.

A house that was formerly accustomed to play big business with melodrama is now booked with society comedies; the house formerly catering to a comedy audience is furnished with trashy melodrama; and so it goes with the other classes of houses and attractions. The booking agents send along any old thing that is handy that will fill in the time. Consequently bad business is inevitable.

In the days when a manager did his own booking he could select the class of plays desired by his patrons, whose wants he knew, and his business was satisfactory to himself and to the traveling manager.

I am a traveling manager myself, and in times gone by I would write to a house for a date and would very often receive the reply that my class of attraction was not suitable for the house; but nowadays I have nothing to say. I am like the child who wants butter on his bread and his parents say he must have molasses, and molasses it is.

House managers, or owners of theatres, finding business so bad and laying the blame on the bookings they receive, are now resorting to stock or cheap vaudeville houses. They claim that they must manage their own affairs if they want to make business pay.

This, then, is why so many houses are opening up as vaudeville theatres. Much more could be said regarding this practice of booking attractions entirely unsuited to various theatres.

What would the drawing power be if some of the attractions playing on Third Avenue were transferred to Daly's?

Of course there will always be a great public for cheap theatres, just as there always will be a large public for high-class drama, and it is not strange if thousands of persons are willing to take their chances as to entertainment in the cheapest theatres, in view of so much that is comparatively worthless in the so-called regular theatres for which high prices are charged. The foregoing letter was written by a traveling man who evidently knows something about the general field of amusements, and who keeps his eyes open to study results and causes.

It is very significant to see that theatres here and there, their managers being dissatisfied with the dominant booking systems, are being taken from control of those systems because their owners cannot make money under them, and changed to houses of the cheaper class, playing stock companies or vaudeville attractions, for the simple reason that they can do nothing else in present circumstances. Their managers undoubtedly concluded that they could do no worse after making these theatres vaudeville houses than they did as so-called "regular" theatres, subject as they were to the absolute control of outside persons, who had no aim whatever and no knowledge of or care for local conditions, caring only to make something for themselves without personal risk or expense.

The theory that local managers of theatres should do their own bookings, exercising a wise discretion as to what their patrons want, exactly knowing local conditions as they must, is not an exploded theory, although it is old. That practice, the most logical possible, was successful and highly esteemed before Syndicate days, and THE MIRROR, in its opposition to any change from it, years ago insisted upon its wisdom, and predicted just the results that have flowed and are yet to flow from the change made.

Most local managers of the better class of theatres, although probably many of them in their hearts knew that the Syndicate system was wrong in this matter, as it has been proved to be wrong in most other matters of theatre administration, unthinkingly succumbed to that system, and in present circumstances they must make the best of it, unless they wish to experiment with the alternative accepted by managers who have been forced to adopt vaudeville or stock schemes for their houses.

The end of this matter is not yet, although this is one of the things that forecast the end. Unless all signs fail, the close of the present season will find a greater number of managers than ever chewing the bitter cud of regret and disappointment, and casting about for some means of relief from present burdensome and unprofitable conditions.

THE SHAKESPEARE MEMORIAL.

THE movement to erect in London an adequate memorial to SHAKESPEARE, the inception of which was noted some time ago by THE MIRROR, is taking form, and unless a confusion of personal ambitions and ideas should intervene, it promises in due time to beget something worthy of the object.

Meetings are being held at intervals, and scores of distinguished persons have shown interest in the project. A mistaken idea has been set afloat in this country, evidently, as to the scope of the interest enlisted or sought to be enlisted in the memorial, one American newspaper recently describing it as "a British memorial," whereas it is intended at least to mark the feeling of the entire English-speaking world, if it should not eventually enlist the co-operation of SHAKESPEARE lovers in every land.

At the most recent meeting in the matter held at the Mansion House, London, and attended by a large number of titled and distinguished persons—while as many others of note sent letters proving their concern in the project—a motion by Dr. F. J. FURNIVAL was carried providing for the appointment of 260 ladies and gentlemen, representing leading men and women and helpers of the movement in all parts of the Empire and the United States, as well as distinguished representatives of other countries who have signified their willingness to serve as members of a general committee to be further added to for the purpose of organizing the movement.

Various plans as to the form of the memorial have been submitted, among them ideas for a national theatre, for a hospital, for a monument, and for a Shakespeare House, "equipped with a splendid library and adorned with statues," but all this of course is tentative, and it will be some time before a definite plan is decided upon. When all the great minds that have shown a keen interest in the project come to compare notes, and the best idea is fixed upon, no doubt something in line with the great-

ness and dignity of SHAKESPEARE will be the result. The Shakespeare House, embodying a fitting statue, or other memorial of the poet, and used as a depository of SHAKESPEARE relics—a sort of SHAKESPEARE MUSEUM—would seem to be the most fitting, but, in any event, it is assured that a memorial worthy of the world's supreme genius will be the issue of the movement.

ADA REHAN SUBS THE DALY ESTATE.

Ada Rehan appeared before Judge Truax in the Supreme Court on March 17 to testify in a suit which she has brought against the executors of the estate of Augustin Daly to reform a settlement agreement which she signed in December, 1899, six months after Mr. Daly's death, and to recover money to the amount of about \$7,000 which she believes the estate still owes her.

Miss Rehan said that at the time she signed the agreement she overlooked certain items. She said that Mr. Daly had been in the habit of always taking her salary for her and depositing it in various banks where she had accounts, and she identified ten pass books as belonging to her and claimed by the estate. She said that it was not until March, 1902, as she was about to sail for Europe, that she discovered that fourteen weeks' salary, at \$500 a week, in 1899, had not been deposited in her name.

The defense of the estate, of which Mary D. Daly, Former Justice Daly, and Richard Dorney are executors, was that, despite the actress's present assertion, she signed an agreement of settlement in December, 1899, six months after Mr. Daly's death, and accepted \$1,500 as payment in full. Should that agreement be reformed by the court, the defense asserted, judgment would be demanded for \$3,560, advanced to her by the manager and never repaid.

That Mr. Daly, to cover a large indebtedness, had made a bill of sale to her was one of Miss Rehan's assertions; but, she added, on the same day she executed a paper which she now believes was a lease of the same property. To her point that he had insured his life for \$20,000 in her favor, the retort of the executors was that the insurance company had paid \$19,269.80 to her and she should credit the estate with that amount.

Richard Dorney testified he had the Daly pay roll every week. Mr. Daly would sign a check and he, Dorney, would pay the actors.

"Did you draw salary for Miss Rehan?"

"Sometimes," replied Dorney, "and when I did I would hand it to Mr. Daly. The salaries of the others I would place in envelopes and hand them to each one personally." The case was continued until March 20.

SPECIAL MATINEES AT THE MANHATTAN.

Two special matinees will be given at the Manhattan Theatre on Wednesday afternoons, March 29 and April 5, at both of which members of the Manhattan company will appear in three one-act plays written by Mrs. Fiske and staged under her personal direction. The plays are The Eyes of the Heart, A Light from St. Agnes, and The Rose. While Mrs. Fiske will not herself act in them, they will enlist otherwise practically the full strength of the Manhattan company, and the players who have assisted in the brilliant success of the season at the Manhattan will be cast in new and varied roles.

The Eyes of the Heart is a comedy with its scene laid in France at the present time. A Light from St. Agnes tells a tragic story of the lawless inhabitants of the region bordering on the Louisiana bayous. The action of The Rose passes in New Orleans, Mrs. Fiske's birthplace, and in whose quaint French atmosphere much of her girlhood was spent.

The casts for the one-act plays will include John Mason, George Arliss, William B. Mack, Etienne Girardot, Edward Donnelly, Robert V. Ferguson, Monroe Salisbury, Charles Terry, Fernanda Eliscu, Emily Stevens, Mary Madder, Lucy Spencer, and Gertrude Graham.

GARCIA'S HUNDRETH BIRTHDAY.

Professor Manuel Garcia, the well-known master of singing of the University of London and inventor of the laryngoscope, who is reported in a leading dictionary of American biography as having died in Paris in 1879, still lives in London and celebrated his one hundredth birthday on March 17 in remarkably good health. The day was celebrated by the presentation to the professor of a portrait of himself by Sargent at the rooms of the London Laryngological Society, and by a banquet at the Hotel Cecil at night, when the aged musician and scientist made a witty speech. He also received decorations from King Edward, Emperor William, and the King of Spain. Addresses and telegrams came to him from all parts of the world. Professor Manuel Garcia, who was born in Madrid, Spain, March 17, 1805, was the son of Manuel Garcia, the famous Spanish tenor. With his sister, Madame Mailbran, he came to New York in 1825 and gave Italian opera at the old Park Theatre. The professor became a music teacher while still young, and had among his pupils Jenny Lind.

THEATRICAL PRINTERS COMBINE.

After negotiations extending over a long period a deal has been closed in New York that combines all but one of the leading show printing houses of the United States into one corporation. They are: The Courier Printing Company, Buffalo; Metropolitan Printing Company, New York; Erie and Walker Lithograph Company, Erie, Pa.; United States Lithograph Company, Cincinnati; Donaldson Lithograph Company, Newport, and the Russell-Morgan Company, of New York.

The new concern will be known as the Consolidated Lithograph Company, and is capitalized as follows: \$4,000,000 of bonds, \$4,000,000 of preferred stock and \$7,000,000 of common stock. It will control 90 per cent. of the theatrical and circus printing of this country and 90 per cent. of the artists employed in the business.

PLAY FOR TRADE SCHOOL.

The Preparatory Trade School at 305 East Forty-first Street, which trains boys for useful occupations and keeps them off the streets in the evenings, is supported entirely by private effort, and needs about \$2,500 a year for maintenance. In order to complete this amount an amateur theatrical performance will be given in Carnegie Lyceum, on the evening of March 28, in which Evert Jansen Wendell and a company of well-known amateurs selected by him will present three plays.

ACTORS' HOME BENEFIT.

Daniel Frohman has announced that the annual benefit for the Actors' Home will take place at the Broadway Theatre Friday afternoon, April 14. The programme is being arranged, and will include some new one-act plays and a number of other novelties. Prominent actors in the city will take part as usual. The anniversary of the institution will be celebrated by the usual commemorative gathering at the Home on Staten Island, Sunday, May 7.

WELCOME, THOUGH LATE.

Australian Sporting and Dramatic News.

This year's Christmas number of THE NEW YORK DRAMATIC MIRROR is one of the best issues, and there have been many before it, we have yet seen. Filled from cover to cover with clever illustrations, chatty stories, and numerous incidents, it is a most enjoyable publication. One feature of the issue is an illustrated article, "Famous Pictures of Famous Players," and another is the very large number of sketches and pictures of well-known actors and actresses.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

M. P., Chicago: He is living and was connected with the Metropolitan Opera House.

A. L., New York: Beatrice Morgan has not appeared as leading woman on Broadway.

R. M. C.: Edwin Arden has not yet announced his plans other than those mentioned in THE MIRROR of March 18.

S. A., Albion, Mich.: David Warfield played with Dan Daly in The Belle of New York, which was produced Sept. 28, 1897, at the Casino, in New York.

F. McD., London, Ont.: 1. No; judging from most choruses, the men do not have to have a training at dramatic schools or of vocal teachers, but they are better off just in proportion to their training and their ability. 2. Apply to any well-known manager of musical comedies.

M. M. K., Kansas City, Mo.: Among Prof. Brander Matthews' works which deal with the drama are: "The Theatres of Paris," "French Dramatists of the Nineteenth Century," and "Studies of the Stage." He has written numerous plays and innumerable essays of value on dramatic subjects.

M. L. K., South Bend, Ind.: 1. As your play has been a year with that manager and you have not heard from it, you had better request its return and try elsewhere. 2. Photographs of celebrities, if of value, can be sold by advertising or to dealers. 3. The best practical criticism of plays is their acceptance or refusal by managers, if sent to those who deal in their kinds. For advice in play writing consult the experts who advertise in THE MIRROR.

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LE BRAZZIA; a drama in five acts. By F. V. De More.

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CAPTAIN PROXY. By David S. Marlon.

CHARLOTTE TEMPLE; a historical drama in five acts. By Flora V. De More.

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FRANCE AND THE MAID; drama in three acts. By Ernest A. Gerrard.

HOW SHE WAS SAVED. By Mrs. Minard S. Condon.

HYMNISM; a novelty playlet in one act. By John Jex.

AN INDIAN ROMANCE. By Mrs. V. Mott Pierce.

THE MANEUVER OF JANE; an original comedy in four acts. By Henry Arthur Jones.

THE SAPHIRE GIRL; a playlet. By George Dean Russell.

SHORE FOLKS. By William Robyns.

THE SULTAN OF BUNGALOO. By Charles Line.

THE VOLUNTEER; a military absurdity in one act. By Barney Gerard. Copyrighted by Kenney and Hollis.

WINNING A WIFE; OR, SHE LOOKS LIKE HELEN. By Otis Lincoln Colburn.

CURRENT AMUSEMENTS.

Week ending March 25.

ACADEMY OF MUSIC—Blanche Bates in The Darling of the Gods—3d week—17 to 24 times.

AERIAL GARDENS—Closed.

AMERICAN—Siberia—2d week.

BERKELEY LYCEUM—Frank Keenan in At the Threshold and The System of Dr. Tarr—4th week—25 to 32 times each; The Lady Across the Hall—2d week—9 to 16 times; The Fashion in the Suburbs 4th week—7 to 14 times.

BIJOU—David Warfield in The Music Master—112 times, plus 11th week—77 to 83 times.

BROADWAY—Fritzi Scheff in Boccaccio—4th week—20 to 26 times.

CARNegie HALL—Musical Entertainments.

CASINO—Vaudeville.

COLONIAL MUSIC HALL—Leah Kessler—1st week—1 to 12 times; Vaudeville.

CRITERION—Mrs. Mary Manning in Nancy Stair—2d week—6 to 13 times.

DALY'S—The Duchess of Dantisc—10th week—66 to 72 times.

DEWEY—Rose Hill Folly Burlesquers.

EDEN MUSEE—Figures in Wax and Vaudeville.

EMPIRE—Gillette in Sherlock Holmes—3d week—15 to 21 times.

FOURTEENTH STREET—The Volunteer Organist.

GARDEN—The College Widow—27th week—213 to 220 times.

GARRICK—Arnold Daly in You Never Can Tell—11th week—82 to 89 times.

GOTHAM—Trans-Atlantic Burlesquers.

GRAND OPERA HOUSE—Sam Bernard in The Girl from Kay's.

HARLEM OPERA HOUSE—Francis Wilson in Cousin Billy.

HERALD SQUARE—Blanche Walsh in The Woman in the Case—8th week—58 to 65 times. Special matinee March 25—St. Petersburg Dramatic Company in The Chosen People—1 time.

HUDSON—Robert Edeson in Strongheart—8th week—59 to 66 times.

HURTIG AND SEAMON'S—Vaudeville.

IRVING PLACE—Irving Place Stock Company in The Family Reunion—1st week—1 to 7 times.

KEITH'S UNION SQUARE—Continuous Vaudeville.

KNICKERBOCKER—Ella Jefferys in The Prince Consort—14 times, plus 1st week—1 to 7 times.

LEW FIELDS—Fields' Stock Company in It Happened in Nordland—16th week—112 to 118 times.

LIBERTY—The Education of Mr. Pipp—5th week—30 to 36 times.

LONDON—Wine, Woman and Song.

LYCEUM—Mrs. Leffingwell's Boots—21 times, plus 8th week—59 to 66 times.

LYRIC—Jefferson De Angella in Fantasia—10th week—75 to 82 times.

MADISON SQUARE—Mrs. Temple's Telegram—8th week—56 to 62 times.

MADISON SQUARE GARDEN—Commencing March 25—Baron and Baillet Circus.

MADISON SQUARE ROOF GARDEN—Closed.

MAJESTIC—Buster Brown—9th week—69 to 77 times.

MANHATTAN—Mrs. Fiske in Leah Kessler—15th week—110 to 116 times.

MENDELSSOHN HALL—Musical Entertainments.

METROPOLIS—Wedded, but No Wife.

METROPOLITAN OPERA HOUSE—Closed.

MINER'S BOWERY—Bohemian Burlesquers.

MINER'S EIGHTH AVENUE—Indian Maidens.

MURRAY HILL—Al. H. Wilson in The Watch on the Rhine.

NEW AMSTERDAM—Richard Mansfield in Reper toire—1st week.

NEW GRAND—Hebrew Drama.

NEW ORPHEUM—Hebrew Drama.

NEW STAR—The Charity Nurse.

NEW YORK—Wright Lorimer in The Shepherd King—5th week—33 to 40 times.

NEW YORK ROOF—Closed.

OLYMPIC—Big Sensation Company.

PARADISE ROOF GARDENS—Closed.

PASTOR'S—Vaudeville.

PEOPLE'S—Hebrew Drama.

PRINCESS—Murray Carson in The Trifler—2d week—5 to 12 times.

PROCTOR'S FIFTH AVENUE—The Wife.

PROCTOR'S FIFTY-EIGHTH STREET—An Enemy to the King.

PROCTOR'S TWENTY-THIRD STREET—Vaudeville.

PROCTOR'S TWENTY-THIRD STREET—The Money Makers.

SAVOY—Grace George in Abigail—5th week—32 to 39 times.

THALIA—Hebrew Drama.

THIRD AVENUE—Wedded and Parted.

VICTORIA—Vaudeville.

WALLACK'S—Amelia Bingham in Mile. Marni—3d week—17 to 24 times.

WEBER'S MUSIC HALL—Weber's Stock Company in Higgleby-Piggleby—23d week—178 to 185 times.

WEST END—In Old Kentucky.

WINDSOR—Child Slaves of New York.

YORKVILLE—Stock Company in Under Two Flags.

THE USHER



A letter detailing a strange series of experiences, growing out of a theory that the writer of the letter sets out to disprove, comes to THE MIRROR from an actor. He says:

I had been led to believe from articles in dramatic newspapers and the advice of theatrical friends that actors of English experience and speaking with an English accent receive some preference here in the matter of engagements. Possibly this is so, but I would like to quote the case of one American actor who went to England to study the style of actors there with a view to reaching the desirable end of securing a first-class engagement in his own country upon his return.

Upon arrival in England this American actor found it absolutely impossible to secure an engagement of any description, owing to his pronounced American accent. Nothing daunted, he turned day laborer and earned a living on a beer van. After some time—about a year—he had rubbed off sufficient accent to be able to hold down a small character part in a London production. Then the struggle began in earnest. With no influence and no money, and an American accent that seemed to persistently stick in places it was a long, tedious effort to rise. But he proved his worth at the finish, and secured engagements under England's very best managers, and supported them in Shakespeare, old English comedies, as well as modern plays by Pinero, Grundy, Jones, Basil Hood, etc.

With these first-class references, and so much English experience to back him up, he returned to his own country, convinced that at least he would be able to maintain the position he had fought for and won in another land. What happened? With the exception of five weeks' work with a production that failed on Broadway he has been idle nearly one year. Being gifted with an exceptional singing voice, as well as a good appearance, he at last secured work as a chorus man.

The writer concludes that the English accent the American actor thus acquired, backed by an ability proved in London, is not wanted in New York, and mourns in consequence.

While there are many English actors playing in good positions on the American stage, it is probably true that there are others, tempted to this country by alleged possibilities, that have fared here far worse than the American did in London.

It is also probable—discounting the somewhat demoralized condition of the stage here now for some time—that if this American actor who went abroad to get an English accent and letters of recommendation, or a record that would recommend him, had remained in his native land he would have fared better. From his own confession, his pronounced native accent might have been a hindrance to him even here, but an earnestness that did not balk at a beer van when it stood between him and bread and meat surely should have counted greatly in a struggle here. That earnestness—if it still is felt—plus his English experience, without reference to any change in method of speech, should still serve him here, and if he is willing to appear as a chorus man, which position is more dignified, from a stage viewpoint, than a place on a beer wagon, as well as more remunerative, he need have no fear that sooner or later, if his merits are properly catalogued in the experiences given, he will find his opportunity.

Young actors who become impatient should not forget the trials of great actors in their growth, for most great actors had troubles of their own in starting, and some of them did strange things. Even Edwin Forrest in his early career temporarily became an acrobat.

The Parsifal competition as between Herr Conried's Metropolitan company that renders this opera in German and Mr. Savage's English organization has not reached an acute stage, although it has passed several interesting points.

The Metropolitan company appeared in Boston after the Savage company, and the denizens of that ordinarily particular settlement indirectly pronounced in favor of the English form, which they patronized generously, by failing to give what Herr Conried thought was adequate patronage to the organization he controls. His threat that no more grand opera shall be furnished to Boston without what is equivalent to a guaranteed patronage does not seem to have exacted a promise from the Hub to do better.

Dispatches last week indicated that the Metropolitan company would sing in Kansas City at prices much lower than they have exacted elsewhere, and as this company will touch the Savage organization also in that city, the result may be interesting.

While in Boston Herr Conried was reported to have drawn comparisons between the companies that were unfavorable to the Savage company in some respects, notably in cost of production and standing of artists. In response to this Mr. Savage is reported to have

issued a formal challenge—if it is not the work of a press agent—citing Herr Conried to compete with him for sums of \$2,000 in each of several details of competition, as to superiority of chorus, of the "six solo flower maidens," of general ensemble, lighting effects, and scenic production, etc., for a decision by competent judges, one-half of the aggregate amount to be paid by the loser to the Actors' Fund and the other half to any worthy charity to be mutually agreed upon, Milwaukee being suggested as a convenient point—with reference to the respective tours—for the contest.

This competition, if it should take place, might draw a large audience of persons imbued with the spirit of Wagner, as well as many of the merely curious. It would involve much time, and would stimulate restaurant patronage. It might also strike Frau Wagner with a curious melancholy, but in the end it would benefit charity.

Tony Pastor, the dean of vaudeville in America, will on Wednesday of this week celebrate the fortieth anniversary of his continuous management in New York.

Mr. Pastor has innumerable friends within and outside of the profession of the theatre, and enjoys a proud standing as a manager, as a man and as a friend.

If he desires to continue in the field he has so long and so honorably filled—and his delight in his work seems to be as keen now as ever—the wish that he may do so indefinitely will be general.

TO TOUR WITH LEAH KLESCHNA.

Mrs. Fiske and the Manhattan company have passed the 100th performance of Leah Kleschna and are still playing to audiences that crowd the Manhattan Theatre. In spite of the great success of Leah Kleschna, however, and in face of the fact that it could run on indefinitely at the Manhattan, the announcement comes that it will be represented in New York for but four weeks beginning on March 20, owing to imperative bookings of Mrs. Fiske in other cities made before the production of this remarkably successful drama—bookings, in fact, made last year before the beginning of Mrs. Fiske's season at the Manhattan Theatre. Thus Leah Kleschna will finish its run at the Manhattan on April 15, and Mrs. Fiske and the Manhattan company will appear at the Grand Opera House, Chicago, on the Monday following, April 17, this being the first stand in a tour that will run into the Summer and include the prominent cities on the Pacific Coast.

THE HEIR TO THE HOORAH.

The Heir to the Hoorah, an American comedy in four acts by Paul Armstrong, was presented for the first time, under Kirke La Shelle's management, at the Lyceum Theatre, Scranton, Pa., on March 16. It was well received and the local reviewers credit the piece with success. The cast was as follows: Morris, Horace James; Janet, Edith French; Husb. T. Tamamoto; Mrs. H. J. L. Kent, Eleanor Morewin; Mrs. Joe Lacy, Nora O'Brien; Joe Lacy, Dodson L. Mitchell; Mrs. Kate Brandon, Beverly Sitgreaves; Dave Lacy, John W. Cope; Bud Young, Wilfred Lucas; H. Van Renssler Kelley, Wright Kramer; Livingstone Winthrop, H. S. Northrup; Bill Ferguson, C. C. Quinby; Lou Perry, Colin Campbell; Gus Ferris, Melville Johnston; Midge Casey, Norah Lamison; Whipple, George Barr, and Johnson, Frances Lynn.

OLD HEIDELBERG.

As the status of Old Heidelberg is not quite clear, the Messrs. Shubert announce that the play is fully protected, and that they own and control the exclusive dramatic rights to it. Some time ago Aubrey Boucault made a translation of Old Heidelberg for them, but his representation of the piece did not meet with popular favor. This being the case, the Messrs. Shubert will not permit any translation of Old Heidelberg to be represented except the one used by Richard Mansfield.

DIRECTORS CONGRATULATE CONRIED.

A meeting of the directors was held March 13 at the Metropolitan Opera House. The business of the past season was reviewed, and Herr Conried was heartily congratulated upon his artistic and financial success and general satisfaction was expressed. Herr Conried announced that no change of officers took place. The next season of opera at the Metropolitan will continue on the same basis as the one just closing. There was no talk of any new opera house to be built.

TO PLAY IN LONDON.

Charles Dillingham, of New York, has arranged with T. B. Davis to present for the London season Maxine Elliott at the Lyric Theatre, beginning Easter Monday, April 24. Miss Elliott will appear in Clyde Fitch's Her Own Way. The entire production and the company supporting her in America will go to London for the season. As Mr. Dillingham represents Klaw and Erlanger this would seem an entrance into Charles Frohman's Port Arthur.

LILLIAN RUSSELL WOULDN'T SING.

Lillian Russell would not play at the matinee of Lady Teazle, March 18, in Hartford, Conn., as it is in her contract that she shall not give matinees in one night stands, and only one on week stands. Without consulting her, Charles Bradford in advance had arranged for a matinee when he saw the house all sold out so quickly for that night. H. C. Parsons will probably sue the Shuberts, as there were \$2,200 in the house.

R. G. KNOWLES TO GIVE "TRAVELOGUES."

R. G. Knowles sails to-day (Tuesday) on the Kronprinz to fill his engagement in England. After his season there, Louis W. Ryley has arranged with him to return to America, and will send him on a lecture tour of the United States with the pictures and talks he has made so successful at his special matinees in London, in the style of Burton Holmes' "Travelogues."

RATES REDUCED IN PITTSBURGH.

S. F. Nixon, of the firm of Nixon and Zimmerman, has decided to reduce prices at his Nixon Theatre, in Pittsburgh, and in future \$1.50 will be the highest price instead of \$2. Exception is to be made for a few companies that have contracts calling for \$2 admission during the remainder of the season.

TICKET SPECULATOR ARRESTED.

Morris Goldberg, a ticket speculator, living at 137 West Thirty-seventh Street, was arrested in front of the New York Theatre on the night of March 19, and locked up in the West Forty-seventh Street station. Goldberg was selling seats for the concert, and was arrested for obstructing the sidewalk.

AN IMPORTANT MEASURE.

Bill in the Legislature to Regulate Theatre Construction.

Senator Saxe, in the Senate at Albany on March 14, introduced a bill "providing for the manner of building theatres or other buildings used for public entertainments," as follows:

AN ACT

PROVIDING FOR MANNER OF BUILDING THEATRES OR OTHER BUILDINGS USED FOR PUBLIC ENTERTAINMENTS.

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

Section 1. Every theatre, opera house or other building intended to be used for public entertainments of any kind, hereafter erected, for the accommodation of more than three hundred persons, shall be built as herein provided.

Sec. 2. Every such building shall be of fireproof construction, with walls of brick, stone, cement, iron or steel, and floors and roofs of stone, iron or steel.

Sec. 3. Every such building shall be erected only on corners of streets, so that such building shall border upon at least two streets, and an open court or space of at least ten feet in width shall be left open and unobstructed on the sides of such building not bordering on a street. Within the building line and upon at least three sides of every such building shall be constructed a corridor at least fifteen feet in width, with fireproof walls on each side and exits ten feet wide from the auditorium to such corridor; such exits to be in number not less than one in every thirty lineal feet of wall. The number of exits at least ten feet in width from the corridor to the street or court to be not less than one in every thirty feet of the outer building wall. Such corridor to be provided upon a level with the aisles and lobbies upon the ground floor and every balcony and gallery.

Sec. 4. All exits shall have fireproof doors opening outward.

Sec. 5. All stairs or stairways from the upper gallery to the next below shall be at least five feet wide in the clear; from the other balcony or balconies to the ground floor at least ten feet wide in the clear; all stairs, staircases and stairways shall be constructed of iron or other fireproof material throughout.

Sec. 6. In all such buildings the parquet or orchestra seats shall be on the ground floor, and the ground floor shall be on a level with the street upon which such building is constructed.

Sec. 7. This act shall take effect immediately.

Apparently this bill applies to all the cities and towns of the State.

IN "SUCCESS" FOR APRIL.

In Success for April an interview with Mrs. Fiske will appear, fully representing her position as an independent star, and giving her ideas as to the workings and effects of the Theatrical Trust on the life and art of the American theatre. Success has announced this interview as one of unusual interest and suggestiveness.

AMONG THE DRAMATISTS.

J. M. Barrie's play, in which Ellen Terry is to appear, is down for production in London before the end of March.

The Eternal City is being played in Rome, the Eternal City.

A. Baldwin Sloane, composer of Lady Teazle, will write the music for a new opera, the book of which is being written by Jan Schmedding and Louis C. Ling, of Detroit. It will be entirely American in theme and of a new type, and will be backed by New York capital and produced early in the fall. The company will be organized and cast by Matt Gra. Louis C. Ling is dramatic critic of the Detroit Journal, and Mr. Schmedding is a member of the Journal's editorial staff.

Everybody's Secret, an adaptation in three acts, by Robert Marshall and Louis Parker, from Le Secret de Polichinelle, by Pierre Wolff, was produced at the Haymarket Theatre, London, last Tuesday and was well liked.

Venus is to be the name of a new comic opera now being written for Edna Aug.

John O. Hewitt, of the Edward Terry company, has just completed a new four-act romantic comedy-drama of the present day, the story of Barataria, which will be produced this Spring.

Langdon Mitchell is at work on a play for Henrietta Crosman, which is scheduled for production next year.

Sam S. Shubert, who is now in London, has just obtained the American rights of a new play by C. M. S. McClellan, author of Mrs. Fiske's drama, Leah Kleschna. The new play, under the title of "The Jury of Fate," will be given its American premiere early next season.

Charles Frohman has obtained the English rights of La Belle Marsellaise, by Pierre Berton, author of Zaza, through Sanger and Jordan's agency. In view of this fact, the cables from London, repeated in New York newspapers a week apart, that the manager had visited Paris solely to get this play, are interesting.

David Belasco has secured the dramatic rights of Robert Hichens' novel, "The Garden of Allah."

F. C. Whitney has planned for The Snow Man, the libretto to be by Stanislaus Stange, lyrics by William Jerome and music by Jean Schwartz.

Senator W. H. Reynolds' lease of the Garrick Theatre goes into effect April 1.

Doris Franklyn has written the libretto and William Van Iperen the music of A Fairy Opera, which will be given a trial production at the Berkeley Lyceum Theatre the afternoon of March 22.

Eugene Sue's The Wandering Jew is to have a spectacular production the beginning of next season. The dramatization was made by the late Nelson Wheatcroft. The central figure, Dagobert, will be played by William Morris, who is now appearing in Mrs. Temple's Telegram at the Madison Square Theatre.

Barney Gerard has been in Lakewood, N. J., the past few weeks on a pleasure trip and also to complete a two-act musical comedy for E. D. Miner and his musical farce, An Honest Politician.

THE STOCK COMPANIES.

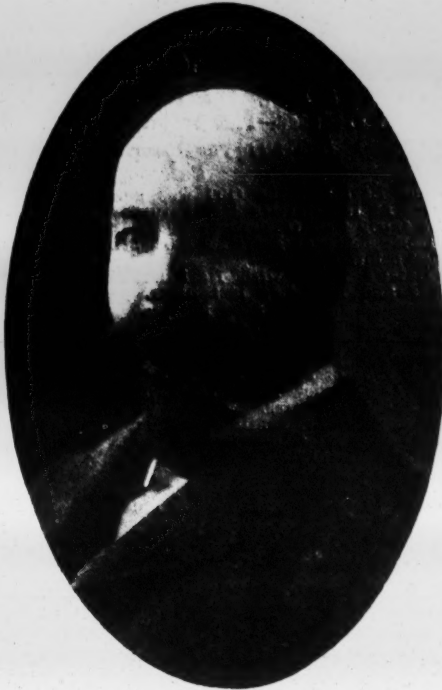
Mortimer Snow has added another theatre to his circuit. It is the Mohawk, at Schenectady, where he will appear April 24 in Under the Red Robe. Next week his Troy company will present an elaborate production of As You Like It, with Dora Andrews in the role of Rosalind and Percival T. Moore as Orlando. Mr. Snow will shortly appear as Hamlet in each of his theatres at Troy, Schenectady and Schenectady.

Adelaide Kelm will head a stock company at the Harlem Opera House for the Summer. Miss Kelm will personally direct the organization, which is to be called the Adelaide Kelm company. The company will open some time in May.

The Hayward company, Carmontelle and Kelm, managers, will open in Sioux City on April 9 for four weeks, and then go to Omaha May 12 for the Summer. Franklyn Hall is leaving man, replacing William B. Norris. Edna Ward is the soubrette, replacing Grace Thurston. Frank Norris replaces Carl Brickert, and Charles Mitchell and William Crockett replace Harry Feldman and Edward Norton. Nanette Neunee replaces Eva Sargent. Marie Harvey is still the head of the company.

Mortimer Snow has issued the first number of The Lyceum Free-Lance in Troy, N. Y. It will be published weekly and devoted to the interests of the Snow stock companies, of which it is a worthy representative.

PERSONAL



CARTER.—Above is a striking portrait of Lincoln J. Carter, a well-known playwright and manager, whose headquarters for some years have been in Chicago, where he conducts the Criterion Theatre. Mr. Carter is in New York for a few days, and since his arrival has arranged for a production of a new melodrama of which he is the author.

IBSEN.—Henrik Ibsen's seventy-seventh birthday occurred yesterday (Monday).

ADLER.—Jacob Adler, who recently established a new theatre in Boston, will return here with Mrs. Adler and several members of his company and to-night (Tuesday) will take part in the entertainment at the Purim Ball in the Grand Central Palace in aid of Beth Israel Hospital. Mr. Adler and his associates will appear in a one-act version of Othello.

HARRIS.—Henry B. Harris, manager of the Hudson Theatre, who has been convalescing from an attack of malarial fever in Bermuda, is on his way home greatly improved in health.

WYNDHAM—MOORE.—Mary Moore and Sir Charles Wyndham, who sailed March 18 for England, not only made money from their theatrical tour in this country, but, according to ex-Congressman Jefferson M. Levy, they bought stock of a certain company some weeks ago when it was selling for \$200 a share. They sold at \$370, making a profit of about \$40,000 between them.

BARREYMORE.—Ethel Barrymore will be seen in a special matinee of Ibsen's A Doll's House during her engagement in Chicago, which begins April 17.

BOOTH.—Mrs. Sidney Booth recently presented her husband with a daughter. Mr. Booth is no longer in the profession, but is now a business man.

SMITH.—Mrs. Sol Smith, at present with the Sothern-Marlowe company, celebrated her seventy-fifth birthday on March 19, at Cincinnati, O. The company gave her many beautiful flowers. A large box was sent by the Professional Woman's League, being tied with the colors of the club.

LA SHELLE.—Mr. and Mrs. Kirke La Shelle and Harry S. Fulton went to Philadelphia Monday to see The Heir to the Hoorah at the Walnut Street Theatre.

THOMAS.—Mrs. Augustus Thomas, whose sudden illness in Paris called Mr. Thomas abroad on the eve of the production of The Education of Mr. Pipp, has entirely recovered her usual health.

CAMPBELL.—Mrs. Patrick Campbell and Sarah Bernhardt will play together in Pelleas and Mellisande in 1906 in London.

POTTER.—Mrs. Brown Potter has won success, it is said, at the Savoy Theatre, in London, with Christopher St. John's adaptation of Richepin's La Du Barry.

LONDON ASSURANCE.

Before the termination of Ellis Jeffreys' engagement at the Knickerbocker Theatre, to which playhouse she has removed in The Prince Consort, she will appear in a notable revival of London Assurance. This famous comedy by Dion Boucault will be produced by Lieber and Company the first week of April, with a special cast of stars headed by Miss Jeffreys. This plan is in line with the established custom of Lieber and Company to make one or more special productions of famous plays each Spring.

The cast is as follows: Sir Harcourt Courtney, Eben Plympton; Max Harkaway, William H. Thompson; Charles Courtney, Ben Webster; Dolly Sparker, Joseph Wheelock, Jr.; Dazzle, Henry E. Dixey; Moddle, Murray Carson; Cool, Herbert Sleath; Lady Gay Sparker, Ellis Jeffreys; Grace Harkaway, Ida Conquest; Pert, Kate Phillips. The production will be staged by Charles Cartwright. Miss Jeffreys' Lady Gay Sparker will be greeted with interest. The Prince Consort, of course, with Miss Jeffreys as Queen Sonia, will continue the regular bill. London Assurance was first produced March 4, 1811, at the Theatre Royal, Covent Garden, London. Its first presentation in New York occurred Oct. 11 the same year at the Park Theatre. It ran for several hundred nights and was revived on various occasions. Many of the most noted players of the generation ago were identified with the history of the play.

THE MEDICAL CASE.

Counsel in the case of Charles R. Moffatt, of Life, against the theatre managers were already ready with their briefs to submit to Magistrate Pool on March 19, and had been expected to do so. The briefs were not presented to-day (Tuesday), and a postponement of the case is expected in the case of the theatre managers.

For next season, the managers of the Knickerbocker Theatre...

TELEGRAPHIC NEWS

CHICAGO.

Isle of Bong Bong and The Earl and The Girl Produced—Fine Business—Notes.

(Special to The Mirror.)

CHICAGO, March 20.

The Earl and the Girl was gorgeously produced at the Garrick last Saturday night, and was fairly well received by the critics.

Home folks at McVicker's Theatre last night made a hit.

Mama's Papa, with Hart and De Mar, at Hyde and Behman's last night, pleased a big house and received good notices.

Morris and Marvin, of the Avenue Theatre, secured control of the Thirty-first Street Theatre yesterday, giving them a monopoly on the South Side of all outlying houses, as they now have the Marlowe, the Thirty-first Street and the Avenue theatres.

Spring weather continues, with the general attendance good, although it is Lent. Raymond Hitchcock returned to the Studebaker in the Yankee Consul, recalling happy days at that theatre. Willard comes and a new production, The Earl and the Girl, is on at the Garrick. The bills this week:

Grand Opera House, Sweet Kitty Bellairs, with Henrietta Crossman, third and closing week; Auditorium, Metropolitan Grand Opera Company; Studebaker, The Yankee Consul, with Raymond Hitchcock; Illinois, Little Johnny Jones, with George Cohan, second and closing week; Powers, E. S. Willard in repertoire; Garrick, The Earl and the Girl; McVicker's, Home Folks; Hyde and Behman's, Hart and De Mar in Mama's Papa; La Salle musical stock in Bong Bong, second week; Bush Temple, stock in Barnes of New York; People's, stock in Heart of the Blue Ridge; Howard's, stock in Turned Up; Columbus, Ninety-and-Nine; Academy, Race for Life; Bijou, Terry McGovern; Criterion, Dangers of Working Girls; Marlowe, Daniel Sully; Thirty-first street, May Hosmer and stock in Fanchon; Avenue, Sam Morris and stock in Quo Vadis; Alhambra, Great Automobile Mystery.

The engagement of A Gentleman from Indiana, which was to follow Henrietta Crossman at the Grand Opera House, has been deferred, and its three weeks have been filled with Ezra Kendall, one week, beginning March 28, and Sam Toy for the next two weeks.

George Thatcher, the minstrel, who has been playing Sassafras Livingston in the Western Chairman company, and Zenaide Williams, who has been playing the milliner, were married in the Sherman House last Tuesday by Justice Underwood. The bride was the widow of Odell Williams, comedian, and Mrs. Thatcher died a year ago. The newly wedded couple played out the engagement of The Chairman at the Studebaker, where the company closed Saturday night, and then went East.

The Isle of Bong Bong was produced March 14, Tuesday night, perhaps to avoid Monday, which was March 13, by the musical stock company at the La Salle. There was the usual packed house and a great quantity of flowers going over the footlights, also the usual unlimited amount of enthusiasm. Critics failed to discover plot or story, but they did find numerous song hits and much clever employment of the chorus. Evidences of popular success were noted, but the comedians were urged to further develop their situations and other opportunities. The matinee Thursday drew a capacity house, which seemed delighted with about everything offered for its entertainment. The one setting is an island scene with houses on the sides. The island is in the Philippines, and the talk is about Mindoro and a floating island (Bong-Bong) thereabouts. An English lord arrives with his valet, and, having been smitten by an American girl, secretary of the estate on the island, a sort of pretty tylist, decides to woo as a valet and compels his valet to play the lord. This valet in disguise is seized upon by an American politician of the ward heeler type in the Philippines as a candidate for gamekeeper. He accepts, but later finds that this official must fight tigers in personal combat. It develops that the English gentleman is the owner of the estate on Mindoro, and Dolores, a dark Spanish beauty, appears as widow of the former owner of the estate, with revenge in her heart and a dagger in her hand. The Sultan of Bong Bong, the floating island, figures as an assimilated monarch under the American flag. He comes with his slaves and his daughter, surprisingly white and refined, who later puts on a dainty male disguise and pretends to be a desperado. Somehow, an American widow gets into the story, also some thoroughly American Indians, a wizard, a Spanish general and an American civil engineer. There are virtually no acting honors, though Florence Holbrook as the Sultan's daughter, fulfills the part with her usual grace, delicacy and thoroughness. She never was more popular than in this dual role. It is hard to say in which she delights the more, skirts or male attire. Her song, "Lonesome for You," is the best she has sung at the La Salle and she gets many encores. Frances Kennedy is statuesque and pleasing as the society widow, and Ursula March introduces something like a character study as Dolores. Olive Vall makes a very pretty tylist, a charming picture in light blue and black. All her songs were encores. Cecil Leach, chosen for good looks, beside Phrynette Orden appeared a new beauty, apparently of the Irish type, Helene McDonald. Al Shean, as the valet-lord, offers a queer mixture in chapple clothes, with a Dutch comedy wig and a German-American dialect. Under these peculiar circumstances he has some opportunities and manages to get a considerable number of laughs. In fact, the La Salle seems rather to enjoy the hybrid character. James Marlowe is in his element as the sultan and is, as usual, a great favorite. Cecil Leach hasn't as good a part as usual as the incongruously interloping politician. However, he makes about all possible of the part and opportunities, but he is capable of something much quicker and brighter. Walter Weare is well fitted with the part of the English lord and acts and sings with considerable excellence. His duet with Miss Vall, "On Such a Night," won several encores. George Mackey was a new kind of a wizard with bright eyes and a young and nimble gait. His dancing, as usual, made a big hit. Mari Lorenz sang and acted the Indian chief admirably, making the small part, absolutely incongruous and dragged in as it was, one of the most genuinely worthy and enjoyable in the production. The Indian outbreak occurs near the close of the last act, and, given with a large chorus, faithfully and elaborately costumed, it is impressive. But there was too much of it Thursday. Several details of the number which were not neatly worked out marred the effect of the strikingly good details. Gus Sohke, who staged this production for E. C. Whitney, often errs in striving for originality by ignoring the requirements of grace in musical numbers in the orange grove chorus of "Ask the Man" he has avoided this fault and that of overloading. The result is one of the prettiest and most effective numbers ever produced here. The costumes alone are an achievement. The "Brownies" is good also, but this number requires a neater touch and more definiteness in dress and grouping. Bartley Cushing directed the dramatic portion of the production.

Distinctly good was The Chinese Honeycomb as set forth by Sam Shubert's Western touring company at the Garrick last week. It introduced Georgia Bryton, a successor to Katie Barry in Fifi, who approaches her in excellence. She has remarkable spontaneity, right comedy instincts and evidently a habit of doing things faithfully well that should help much in elevating her in the profession. Another part that was surprisingly good was the Chancellor Chippee Chop of Joseph E. Miller. With thoroughness, temperance and ability he carried out a distinct and interesting conception. George Broderick was a good Hang Chow and Robert Grant was an acceptable Tom, though at the outset his delivery of his lines was altogether too rapid, gusty and indistinct. Regina McAvoy brought to Mrs. Pine-

apple youth, grace and brightness, and Eveleen Dunmore gave Soo-Soo unusual good looks and a pleasing voice and manner. Mabella Baker's official mother-in-law was effective in a broad manner that should have been changed somewhat for a metropolitan engagement, and John L. Kearney's Pineapple should have undergone a similar improvement, though he looked the part most satisfactorily and acted much of it with just the right touch. The production is handsomely staged and altogether commendable.

Me, Him and I drew well at the Great Northern last week, and, judging from the demonstration of the audience, was a popular mixture of music, specialties, comedy and chorus numbers. George Bickel and Harry Watson, who were always sure of fourteen hits a week at the vaudeville houses here, were just as successful in Me, Him and I, and Watson—well, like Abou Ben Adhem, his name "led all the rest." In the triple comedy competition the quietest man with his more deliberate method drew ahead and achieved a legitimate victory. However, George Bickel was always a welcome figure, and Edward Lee Wrothe's Irishman was of unusual excellence and helped to make the triple appeal irresistible. The genial gymnastics of Etta Pearce helped some, and John J. McCowan played Klondike Charlie well. Helen Spencer was an imposing prima donna and sang well, though her voice and George Germond's were well. The football chorus, kicking footballs into the audience, was a catchy novelty. The scenery was effective and the chorus pleasing.

The Ancient History Club met in Archie Ellis' office last week and a pleasant time resulted. Mr. Ellis was in the chair with the document, and Jay Rial, press representative of Hyde and Behman's, discoursed on Chicago theatres in the seventies. Samuel Thal, of Mama's Papa, recounted the thrilling first engagement of Uncle Tom in San Francisco at \$1.50 per. Besides recalling that the fashionable theatres of Chicago in the seventies were McVicker's, Hooley's, and the Academy (on the West Side), Mr. Rial recalled Frank Allen's theatre on the present site of the Auditorium and called the Adelphi. There was a second Adelphi built on the walls of the ruins of the post office at Monroe and Dearborn, which Haverly got hold of in 1876, and there was a theatre on the present site of the New Majestic in Monroe directly south of McVicker's. Mr. Thal recalled that Mabel Hite didn't always get \$200 a week, and if the Ancient History Club is right, she began about ten years ago, a newcomer in Chicago from Kansas City, at the Chicago Opera House. Mr. Rial got back from Australia eight weeks ago.

Under the Red Robe, pretensions and stilted, was handsomely staged at the Bush Temple last week. It was one of the most remarkable in this respect of this successful season at the Bush. George Allison as Gil de Beaulieu was a romantic figure that delighted the eyes of the fair sex. He played with unusual grace and finish. His Gil was the interesting central figure around which the costume characters of the Wyman novel circulated. Mabel Montgomery sent thrills of emotion through the matinee crowds with her several handsome dresses, and in one or two scenes she seemed to inadvertently use her natural voice with a most pleasing effect. Gertrude Rivers' Elise was most appealing, sincere and lifelike, an admirable combination of talent and good judgment. Charles Balsar's de Cochefort was especially praiseworthy for very similar reasons, being convincing, with the proper strength and with well-sustained thoroughness. Sidney Pilson did the Englishman, Brunt, very well, and Morris McHugh exercised commendable restraint in getting laughs with Captain Larolle. Milford Giffen's Lieutenant Manet was excellent. The interiors of the chateau and Richelieu's palace were impressively solid, rich and complete.

J. Sheldon Landon, who was hereabouts last season with Maude Adams and John Drew, appeared on Michigan Boulevard last week as the advance representative of The Yankee Consul, which will open its fortnight at the Studebaker to-night with Hitchcock and all the old favorites, including Flora Zabelle, back in her home city and back from Europe. The Consul has been doing a big repeating business, and the chances are that it will reach the close of its engagement at the Studebaker with enough impetus to carry it on for two weeks more if the way were clear.

A distinguished group of Easterners, including A. W. Dingwall and W. A. Brady, are due in town this week. It is not yet certain that Richard Carle will produce The Mayor of Tokio at the Studebaker in June as a summer show for that theatre, and Manager Will Davis said last week he was not then certain that he would make a Summer production of his own at the Illinois.

J. J. Rosenthal was in the city last week as business-manager of A Chinese Honeycomb. He says the prospects for Kathryn Osterman in her new play next season are bright. The writer recently saw Miss Osterman bravely refuse to disappoint an audience in an Orpheum vaudeville house, and in spite of her severe cold she made her sketch one of the successes of the bill.

With Earl C. King, formerly of the Madison Square and Casino, in charge, The Earl and the Girl company arrived in town this day.

Lillian Russell will be at the Garrick after The Earl and the Girl, which will remain several weeks, and then Piff, Paft, Pout and Hopper in his new vehicle, Elysian.

Manager Harry Askin had the only especially decorated house in town St. Patrick's Day. The Grand lobby was gay with Irish and American flags and the auditorium was handsomely furnished with a star shining brightly Irish on the stage begorra, the play being Kitty Bellairs.

George Cohan's Little Johnny Jones played its first week at the Illinois to one of the most notable series of capacity houses the present season, and Manager Will Davis said that was no wonder, the engagement being for two weeks and the attraction being strong enough for six. The seats for Friday and Saturday nights were virtually all sold Thursday and rain Saturday morning did not prevent a capacity house on Saturday afternoon. The critics welcomed Little Johnny Jones and the Cohans with considerable enthusiasm and much praise for the brightness and sparkle of the production. George Cohan's dancing made its usual big hit and Yankee Doodle Boy, sung by him and chorus, was one of the most successful musical numbers seen here in a long time. Mr. Lawson of Boston was received with especial interest. The popularity of the star was evinced in curtain calls, and after coming back three times he made an "I thank you" speech, with a few very-good-and-kinds thrown in. The English cabby number, "Hop in My Hansom," was one of the hits, and Tom Lewis as the Unknown was decidedly another. Ethel Levey's "Good Bye, Flo," was the vocal gem of the production. The long explanation speech in the midst of the play and other details show Mr. Cohan struggling with dramatic composition and the chorus in white tights in the last act, while neat for that sort of entertainment, is rather unexpected and evidently unnecessary. The settings were remarkably excellent, and the steamer departure was a clever surprise that was enthusiastically applauded.

The road company of His Highness the Bey will open at Hammond March 29.

Florence Gerald, who was Mrs. Briscoe in the Western County Chairman, will go East with the company and then cross the continent to San Francisco to become a member of the Alcazar company.

The newspaper announcement that the old Orpheum Theatre building in Washington Street just north of the Chicago Opera House was to be reconstructed into a new theatre was a mistake. The property is not on the market at all at present, and there is no theatre scheme hatching to use it. The rumor started when a certain dancing teacher made inquiries with a view to combining a dancing school with a vaudeville theatre.

The Shakespearean festival by the Ben Greet Players will open at the Studebaker Monday evening, April 3, with Twelfth Night, in the Elizabethan manner. The same play will be given Tuesday evening. The bill for Wednesday matinee and night is The Merchant of Venice. Two Gentlemen of Verona will follow in the Elizabethan manner, Thursday and Friday even-

ings; Hamlet, Elizabethan manner, Saturday afternoon and evening, performance beginning at 8 p.m., with an intermission after Act III, scene 1, until 8.15 p.m. Second week: Comedy of Errors, Elizabethan manner, Monday and Tuesday; As You Like It, modern, Wednesday matinee and evening; Much Ado, Thursday and Friday; request bill, Saturday. The bill for the third week will include Everyman and Shakespearean comedies.

Russell Brothers as the female detectives at the Columbus engagement were as successful as ever they were in vaudeville in producing laughter, and they had good houses all the week. Charles H. Phillips' songs made a hit, and the people out front kept him busy for some time, during which he gave them a varied assortment. The quarrel between John and James as the Irish servant girls brought down the house. Margaret M. Lewis put much ginger into the part of Hanna Eliza Jane, and Antoinette Hart played the waif with more than customary brightness and naturalness. Annie Conroy Russell was a handsome Jess Adams, and she fulfilled all the acting requirements easily. The members of the Russell family with the attraction include James I. Russell, business-manager, and John Russell, Jr., assistant stage-manager.

Milward Adams, manager of the Auditorium, says that the Auditorium has been permanently established, by the success of the experimental engagement of Ben Hur, as a competitor for theatrical patronage of Chicago with the biggest productions, including, in particular, spectacles. There will be no more this season, but Humpty Dumpty is booked for next October and will begin the new season and the new career of this huge theatre in earnest. Manager Adams has others booking to follow, but says he is not ready to make them public. The list will undoubtedly be most interesting, especially to managers in Chicago and to managers elsewhere who expect to bring their attractions here after October 1.

Sam Morris and Charles D. Marvin have secured control of the new Marlowe Theatre by buying out Harry Sommers, and will make it a stock house. They have been conducting the Avenue for about two years, and with marked success, having furnished a long list of plays for the masses there with a stock company headed by Mr. Morris, who was for a number of years the popular comedian at Hopkins'. The Marlowe has been a combination house, booked by Stair and Havlin since it was opened last Winter, after a small fortune had been spent on it to bring it thoroughly up to date under the new theatre ordinance. All its booking engagements will be carried out and the stock company will then take possession for the Summer and thenceforth this peculiarly neat and handsome South Side house will know traveling attractions no more. The change at the Avenue by which that theatre will become a vaudeville house. Mr. Marvin and Mr. Morris have already begun to look for members of the new stock, and promise a company of unusual excellence. The popularity of Messrs. Morris and Marvin—that is the Avenue management—combined with an unusually commodious and attractive theatre, assures success.

The road company of His Highness the Bey will open at the Towle, Hammond, March 29.

Alice Biker, who has been engaged as ingenue of The Players at the Bush Temple, succeeding Mary Hungerford, will make her first appearance there to-night in Barnes of New York.

Dorothy Vernon of Haddon Hall is to be produced at the Bush Temple. OTIS L. COLBURN.

BOSTON.

Musical Attractions—The Cingalee Successful—Romeo and Juliet—Spring Notes.

(Special to The Mirror.)

BOSTON, March 20.

Musical attractions have the call in town to-night, all the important changes of bill being light and frivolous but thoroughly entertaining productions to chase away the sober tone which Lent has given to the theatrical season here.

There was an added interest to the opening of the engagement of The Filibuster at the Majestic, for Boston had already seen it given by the Bank Officers at their annual theatricals, and now Samuel E. Rork has given it a professional production, the leading features of the cast being: Captain Bob Gatling, William V. Strune; Lieutenant Seabrooks, Frank Turner; General Gonzalez, H. W. Tredenick; Pilgrim Progress, Albert Mahar; Silas Fossick, Hugh Flaherty; Dolly Dashington, Louise Gunning; Hetty, Ethel Johnson; Donna Dolores, Edna Fassett; Yvonne, Albertine Marr.

Since the presentation by the amateurs the production has been rubbed up considerably, the rough edges of the humor have been trimmed off, and now it is a comic opera which is lively and up-to-date in every respect. Louise Gunning was the best liked of the principals and made as great a hit as she did when here with Schumann-Heink. Ethel Johnson was another who did capitally, and Albert Mahar and H. W. Tredenick were thoroughly effective in comedy roles. The scenery and costumes were elaborate.

At the Tremont The Cingalee opened a fortnight's engagement, and there was every reason why it should have a big success, for it included nearly all the favorites of the company which gave A Country Girl such brilliancy at the Museum two seasons ago. William Norris is a prime favorite here and took all the honors by his cleverness. Hallan Mostyn, W. G. Stewart, Blanche Deyo, Gertrude Findlay, and Harold Vizard, all of that earlier company, were seen to great advantage.

Humpty Dumpty opened a long engagement at the Colonial to-night and packed the theatre. Foremost among the favorites in the spectacle were Frank Moulan, George Schiller, Maude Lillian Berli, and Nellie Daly.

Chauncey Olcott makes a change of bill at the Boston to-night and complies with the requests of many and revives his earlier success, Terrence. The first week with A Romance of Athlone was a notable one, and the engagement will be on record as one of the most successful that Mr. Olcott has played here.

At the Castle Square to-night the stock company made its first Shakespearean production since the change in management went into effect last fall. Romeo and Juliet was the play chosen, and it was especially interesting for its chance in showing Lillian Kemble in Juliet as compared with the leading ladies who have gone before her. It showed her great versatility, for she had already played it in the West and South, and made one curious to see her in other Shakespearean characters. Charles Chappelle was specially engaged to play Friar Laurence. A notable feature of the production was the utilizing of sketches specially made by Frank Chateau Brown, the well-known architect, for the scenery and furniture.

At the Bowdoin Square the melodrama of the week is Her Only Crime, which has been given here at higher prices, but is now revived to give Charlotte Hunt an opportunity to show her versatility. She has the support of Charles Miller and the stock company.

Williams and Walker are at the Globe to-night with their production of In Dahomey, their first engagement in this city since their trip to London. Before they went they played here, but didn't begin to make the hit which was scored to-night, although they were no funnier or more original.

After Midnight is the attraction at the Grand Opera House this week, presenting the Tenderloin and the red-light district without any of the red being turned off. There are raids, kidnapping, burglaries and rescues galore, and the company, headed by Jack Webster, gives an effective presentation.

Maxine Elliott is in her second and last week of her engagement at the Hollis, where Her Own Way still continues to draw large audiences. It is a piece that repeats well and Miss Elliott's admirable impersonation and her excellent company add to the strength of the play.

Charles Hawtrej has received a lesson in the wisdom of revivals, and the audiences attracted by A Message from Mars at the Park are by all

odds among the finest that that house has had this season. Mr. Hawtrej has never played the part of the selfish clubman with finer discrimination than now, and his supporting company helps him at every opportunity.

This is only March, but the end of the theatrical season seems decidedly near. No attractions have been arranged to follow those now playing at the Majestic and Colonial, the Park has promised one and the Hollis three, and as for the Summer season, not a definite statement has been made to the public, unless at the Tremont, where Henry W. Savage has given Summer operas for so many successful seasons. It is to be supposed that he will be there this Summer as usual, but he has announced no plans. It would look as if Boston would go mad over out-of-door performances this year, as a result of the activity at Point of Pines, Nantasket and Nantasket Point. That would hurt the patronage at Summer theatres, but still it would not be surprised to see one stock company come into the field before the first of July.

Carmen will be the next play to be given at the Castle Square, the version being that made for Olga Netherstone.

Charles B. Dillingham made a flying visit to Boston last week to discuss with Maxine Elliott plans for her going to London this Summer with Her Own Way. She will sail with her company April 5.

Eleanor Robson had a notable engagement with Melody Mary Ann at the Colonial, and while there was a little falling in society's approbation for the first two or three nights, the fortnight finished to capacity. It was a great tribute to Miss Robson's personality and impersonation.

Lindsay Morrison, of the Castle Square, has been given a leave of absence for five weeks in order that he may direct the rehearsals of the Hasty Pudding boys at Harvard. This is his first vacation since coming to this house, and is richly earned.

Charles Hawtrej is going back to Canada for another tour this season, and will jump from Boston to Toronto.

Maxine Elliott's coming to the Hollis was made a bit unpleasant by the spreadeagle oratory of the member of the Common Council who tried to make it out that there had been desecration of the flag when she was here before, simply because the flag was left on the floor when she took a curtain call. The outburst was ridiculous, and it goes without saying that Miss Elliott never did anything of the sort.

Arthur G. Shimmers, theatrical agent at the Globe, was quietly married to Gertrude Reilly, a telephone girl, a few days ago, and nothing was said of it, not even to the family of the groom, until the elopement came out through the papers.

Two members of the Bank Officers' company are in the professional cast of The Filibuster at the Majestic. They are H. C. French and C. Compton.

Bessie Chapman—or Elizabeth P. Chapman, as she appeared on the court papers—was granted a divorce from Thomas I. Chapman last week. She was famous as a photographer's model and had been on the stage, so that her marriage into Boston's select circles several years ago made a stir. At last accounts her husband was in Japan and no defense was presented, only a discussion about alimony. And now Mrs. Chapman is going back to the stage again.

Kate Ryan, who is again playing at the Castle Square, this time as the Nurse in Romeo and Juliet, has been engaged to coach the Tech theatricals, "The Clerical Maid," this season.

Boston bill posters, at their meeting of their union last week, sent a donation of \$25 for aid to the strikers in Philadelphia.

A party of ladies who go to the Castle Square regularly have joined a Lillian Lawrence club and last week they had their dinner at the home of one of the members in Somerville. The room was decorated in yellow, her favorite color, and an autographed photograph, which she gave them last year, occupied a prominent place. Each guest received a photograph of Miss Lawrence as Camille.

There is another Lillian club, which came into prominence last week, but this one is named after Lillian Kemble, who gave a luncheon to the girls after the matinee at the Castle Square, March 17. It was very appropriate that the table should be decorated in green, with shamrocks and piles of verdant candy. Each guest was called upon to tell an Irish story, and Miss Kemble presented them with her portrait as Dolores, to hang in their clubroom.

Governor Douglas has signed the bill placing the moving picture machines under the control of the State police for inspection and approval. The bill passed the House last May, was enacted in the Senate Monday, signed by the Governor the next day, and will go into effect on April 13. In Boston, at Keith's and the Empire, all precautions are taken so that it would be impossible to have a repetition of the fire like that at Lynn last week.

Frances Starr is out of the bill at the Castle Square this week, and is being entertained at the home of a society girl who became her friend since she came to Boston to fill her present engagement.

There was a tragedy to mar the opening of the engagement of Eleanor Robson in this city. The theatre cat of the Colonial and the canary bird of Melody Mary Ann came into collision, and the result was that the feathered pet of the star ended its experience after a career longer than that of the ordinary canary, which had extended to London and back.

James Gilbert is directing the rehearsals for the Pl Etta theatricals, The Counterfeiter, as well as of the Harvard-Radcliffe production, The Mikado. He also goes out to Gardiner to supervise The Lily of Killarney, to be given by the choral society there.

Maxine Elliott was the guest of honor at the home of Mrs. E. H. Crosby, wife of the dramatic editor of the Post, last week, and a number of well-known theatrical people were present. Temple Saxe and Marie Celeste sang. Grace Atwell presided at the tea table. JAY BENTON.

ST. LOUIS.

A Record Breaking Week—James K. Hackett—Ralph Stuart—Notes.

(Special to The Mirror.)

ST. LOUIS, March 20.

Vecsey appeared Sunday afternoon before a large audience at the new Garrick Theatre, the assemblage being largely made up of the leading musicians and music devotees of the town. The advance reports had not exaggerated his capabilities. He is figuring on a return date next Sunday and is sure of a capacity house. Ysaye delighted large audiences to-night at the Odeon. Master Frank Calderon, the St. Louis prodigy, comes to Havlin's later this week. He is well recommended.

We have had another record-breaking week at the Olympic, with the Sothern-Marlowe engagement, and unusually large crowds attended the Romeo and Juliet performances. This play

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AT THE THEATRES

To be reviewed next week:

MANAGER IN HETTERPOLE New Amsterdam
A CHURCH ERROR AND CHATTERBOX
A WOMAN'S PITY Berkeley Lyceum
THE ROSEN PROBLE Herald Square
THE FAMILIAR Irving Place

Criteria—Nancy Stair.

Comedy drama in five acts, by Paul M. Potter,
founded on the novel of the same name by
Minor Macartney Lane. Produced March 15.

Danvers MacGregor..... Robert Loraine
The Duke of Northwiche..... Francis Carlyle
Lord Stair..... Clarence Handysides
Robert Burns..... T. Daniel Frawley
Hugh Pittman..... Stanley Dark
Lord President Carew..... Frank Losee
Sir James MacAdam..... P. Owen Baxter
Tom Rankine..... Stanley Hawkins
Will Nicol..... Herbert Carr
Cosmo Dundas..... Edward Foley
Sawney McGrath..... E. B. Nedli
Major Amundson..... Earl Cooper
Captain Westerhall..... Edward Fielding
Roderick..... Charles French
Malcolm..... James Duncan
The Lord Provost..... Charles Bruce
Macendie..... Frederic Sumner
The Macer..... John Dobson
The Doonster..... George Pitt
Amedee..... Victor Benoit
Walter..... Stanhope Wheatcroft
Isabel Erskine..... Lucile Flavin
Lady Mucklewrath..... Maude Granger
The Duchess of Gordon..... Jessica Thompson
Miss Lowrie..... Elsa Payne
Lucky Boyd..... Margaret Fitzpatrick
Meenie..... Alice Martin
Anne Park..... Lulu Bishop
Dame Dickenson..... Eleanor Reed
Nancy Stair..... Mary Manning

Every Scotchman keeps his copy of "Bobbie" Burns on the parlor table with the family Bible, in fact, often literally on top of the Scriptures, and above it in his heart. Of Bobbie, history has made a loving memory in its pity. Of him and his love Mrs. Lane has made a popular novel—more's the pity. Of this novel a scissors-and-paste-play was put together, and a well-known stage-manager was secured to give its crowds the breath of life. It is no wonder that little but his name and quotations was left of Burns or his loves. What was left of the story of Nancy Stair after the dramatizer and stage-manager were through with it was bravely attempted by Miss Manning, but even her art and attractiveness could not infuse life into such a heterogeneous mass of dialects, specialties, murder, forgery, flirtation, love, hate and general nodge podge of vaudeville and dialogue. A fine audience was present, and was charmed with the art and womanliness of the star that even this near-play could not hide.

As far as the scheme of the thing could be discerned through the overlying bligree of too numerous characters and incidents, Nancy loves and is loved by Danvers MacGregor. The Duke of Northwiche also loves her, and challenges MacGregor to a duel. As the Duke is a dead shot, she agrees to his proposal, and posts a letter to an Edinburgh paper announcing their engagement. The curtain falls on the Duke apologizing to MacGregor, who slaps down the proffered snuff box. The first scene of act second shows a meeting of the Marrowbones Club in Crooch's printing office in Edinburgh, and gives chances for the singing of a number of Bobbie Burns' latest songs working up his entrance, which occurs after he has protected a helpless one that such stage heroes always seem to have with them after the curtain rises. Nothing occurs besides these specialties, and Bobbie's securing an invitation to Stair house, by playing Sir Jimmie with drink, except MacGregor's reading of Nancy's letter. This makes the curtain climax. In scene second MacGregor returns to swear vengeance against the Duke, who has a scene where he changes his black heart for a white one, when Nancy tells him she loves MacGregor, though this same declaration had been made in Act I. The Duke goes into the library to be alone with his changed heart. A shot is heard. Nancy suspects her lover of murder, but gayly bows out her parting guests as the curtain falls.

Scene first of the third act shows the dead body of the Duke. After a short Sherlock Holmes scene with the family lawyer, Hugh Pittman, in charge, Nancy enters. Left alone with the body she forges a letter as from the Duke as evidence that he shot himself, and rushes off to find Burns. She finds him at Nicol's studio in the next scene. After singing by the lady and ladies of Bobbie's "Comin' Through the Rye," Burns is unfortunately left alone on the stage and set upon by bailiffs because he will not repay a loan. They bind and gag him, and throw him into a dark closet. Nancy melodramatically arrives and rescues him by giving Sir Jimmie drink again and stealing the key. Burns starts to ride to London to give the forged letter to the Prime Minister. He must return within a week, in time for the trial. MacGregor comes on, but refuses to escape by the hidden door. Bobbie sees, because Nancy believes he killed the Duke, so he is captured at the end of the scene by Sir Jimmie, who has suddenly awakened from a drunken stupor.

The fourth act shows the High Court of Judiciary with the judge determined to hang any of the hated Scotch, especially a MacGregor. Nancy's truthful testimony ails this, though why she shouldn't lie when she forged no one knows. MacGregor tells her he hates her because she believes this circumstantial evidence. Burns returns just in time to flourish a letter from the Prime Minister in London, and secure MacGregor's release, to the joy of all the Scots. In the fifth act Nancy secures a confession from her cousin, Isabel, that she shot the Duke. When she forces Isabel to tell MacGregor, he forgives her for what she has never done, and they rush to each other's arms as Burns stands in the background waiting a kiss to his lost love. All these too numerous incidents are developed in such a slipshod and illogical manner they have no convincing force, and cause no sympathy or interest on the part of the audience.

In those scenes where her charm and power of sentiment could be felt Miss Manning scored by her rare qualities of appeal—she was winningly lovable in her comedy. In the hysterical and tragic scenes that demanded force she was not convincing, and it is, perhaps, all the more to her credit. Womanliness is so much finer in a woman than mere force, strength and intensity. Robert Loraine scored to an unusual degree, although the author had made him the most unlovable of lovers. Francis Carlyle was fine at moments in his villainy as the Duke, and almost made the audience believe in his unnaturally sudden reform. Clarence Handysides was good as the father. T. Daniel Frawley as Burns made the most possible of a part that had no character drawing. His art was such that the character seem really alive and poetic. Stanley Dark had a few good moments in an unimportant part. Frank Losee was the brutal Judge to the life. F. Owen Baxter played the drunken Sir Jimmie without exaggeration, and thus effectively. Herbert Carr had a part that he filled with Falstaffian fitness. The other roles could not be made to stand out from the mass so cleverly handled by a master of crowds, except those of Maude Granger, Margaret Fitzpatrick, Elsa Payne, who rose above the flood by personal qualities and buoyant art. Lucile Flavin was beautiful enough to make the audience forgive her lack of emotional power.

New Amsterdam—Mansfield.

Richard Mansfield last night began an engagement of a month at the New Amsterdam Theatre. During the last week of his engagement he will appear in Moliere's "The Misanthrope," but with this exception his old repertoire will be used. The schedule for this week is: Monday, Beau Brummel; Tuesday, Richard III; Wednesday, Ivan the Terrible; Thursday, Dr.

Jekyll and Mr. Hyde; Friday, Richard III; Saturday matinee, Beau Brummel; Saturday night, The Merchant of Venice.

Princess—The Trifler.

Comedy in three acts, by Murray Carson and Nora Keith. Produced March 16.

Count Friedel von Kunts..... Murray Carson
Cardinal Polna..... Robert Forbes
Lieutenant Siegen..... Herbert Sleath
Prince Maximilian..... J. W. Mathews
Queen Elsa..... Lottie Alter
Baroness von Bamberg..... Esme Beringer
A servant..... R. C. Gage
A peasant..... Bert Theodore

It is unfortunate, but it would seem that there is no American person of experience in London to whom intending visitors can turn and ask for advice before bringing their wares to this market. Or if there be such a person, it seems that he is not consulted by many visitors. Mr. Carson might easily have been warned that he would be wasting his time and his money by offering in the form of a play an hour-and-a-half talk about nothing by mediocre artists and with tawdry sets. Another Englishman who recently brought his plays here was surprised to find a modern city. He said he thought New York was like an Australian town. It is hardly fair to ask the public to pay for such ventures.

Through the density of an unusually heavy fog of English humor that is witless and, moreover, is finally understood in "The Trifler" that the subreptic in short skirts who is talking of fairies and playing with her doll is supposed to be a queen and recently married to an awkward youth who should be playing with his kites or tops. Count Friedel calls in a peasant girl who says she has come to work in the vineyard of this mythical queen on the Rhine. He recognizes in her a baroness who is a professional political spy. He removes her glove, and they declare a battle of wits for a letter each says is important. In A Scrap of Paper, of which this seems a great imitation, the paper is of vital importance to the lives and happiness of the people of the play; here it is merely an old glove in more senses than one, with no vital life inside to grip any one or anything. The Count takes off her glove, and throws it in an unlocked box. The audience sees the room vacant often. The Baronesse hasn't the wit to walk across the floor and pick it out of the box, and they feel she quite deserves all the hysterics she goes into because of its loss.

In the second act the Baronesse is quite disturbed. She has removed her disguise and come as a guest. She says she has had to move from her room four times in four days. The programme, which was eagerly searched in a frenzied desire to find some key to the why and wherefore of it all, says: "The action takes place during the morning and afternoon of the same day." This was only one of many worse than childish inconsistencies in a kind of play that needs the most careful of logical construction to produce that sense of reality and conviction in which lies its only hope of popular approval. The Count rips up the peasant dress of the Baronesse in a vain effort to produce humor and find the letter. She suggests that it must be in her stocking, so he thinks of the glove, and finds it to substitute a note of bantering triumph. The Queen enters to catch the Prince Consort pulling this glove from the hand of the pretty Baronesse, and becomes jealous. The Baronesse is angry, and strikes the Count across the cheeks with the empty glove. He kisses her brutally, and the curtain falls with her tears.

All that occurs in the first scene of the third act is the locking of the fortress by the orders of the Count when the Baronesse orders her carriage. The second scene shows a vineyard on the way to the gate. Every one tries to get out, even the Baronesse, who comes with a shawl over her head and plays at being an old peasant in a way that would not deceive a child. The Count forces her to give up the letter to the Queen, although she declared frequently that she came there just to give it to the Queen. All the useless bother is proved but a sorry mess. The Count and the woman who made all the fuss about nothing to become a wife. She accepts, and there is a certain pleasure that he would receive a portion of his deserved purgatory this side of the tomb.

Mr. Carson has the cleverness of the trained artist, and carries himself with grace, but shows in this play neither depth nor magnetism. Robert Forbes has a rich voice, and read his few lines clearly. Herbert Sleath, by fine personal qualities, gave a fictitious earnestness and direction to a part that had no sincerity and tended nowhere. J. W. Mathews played the youthful Consort youthfully. Lottie Alter played the child Queen childishly. Esme Beringer had her name in as large type as the masculine star, but why no one could guess, unless it was because she could remember and really repeat as many words. She has the English awkwardness and sweet tones, and has evidently had much experience in adventuress roles. Even this could not give a future to this trifle. The two sets were shabby and inconsistent with the text of the play.

Knickerbocker—Hamlet.

Tragedy, by Shakespeare. Revived March 13.

Claudius..... Ian Robertson
Hamlet..... Forbes Robertson
Horatio..... Leon Quartermaine
Polonius..... Giles Shine
Laertes..... J. H. Beaumont
Rosencrantz..... J. H. Beaumont
Guildenstern..... Frank Bickley
Orris..... Eric Maturin
Bernardo..... Daniel Heron
Francisco..... N. Howard
Ghost..... Harry M. Blake
Fortinbras..... S. Thompson
First Player..... George Flood
Second Player..... Madge McIntosh
Player Queen..... Dora Barker
First Gravedigger..... Ernest Cosham
Second Gravedigger..... Sam T. Pearce
A priest..... Morton Bennett
Gertrude..... Madge McIntosh
Ophelia..... Kate Rorke

Since Mr. Robertson's Hamlet was first seen on this same stage a year ago, it has easily held its place in the forefront of modern stage characterizations of the Melancholy Dane. It is sad to record that Mr. Robertson was not greeted with larger audiences more worthy the rank he has won by intellectual power, deep human qualities of heart and a fine technique. The actor's art reached its climax in his farewell speech to Ophelia, but as his interpretation has already been discussed at length, it is only of record value to note the unusually capable support by Ian Robertson as Claudius, Giles Shine as Polonius, Leon Quartermaine as Horatio, Harry M. Blake as the Ghost, and George Flood as the First Player. Miss Rorke was disappointing as Ophelia, not from lack of art so much as lack of physical fitness for the ideal Lady of Rue.

Yorkville—The Red Carnation.

Melodrama in four acts, by Elizabeth Lee Shepard. Produced March 13.

Jacques Du Bois..... Will R. Walling
Andre Clavierre..... Harry Leighton
Dixmer..... Robert Cummings
Durathian..... William Barwald
Gilberte Le Maitre..... Milt Dawson
General Sauterre..... James Cooper
Simon..... Arthur Buchanan
Charles Bourbon..... Edith Fabbri
Baptiste..... Harry Cowan
Pierre..... Walt Whitman
Gustave..... Stephen Meade
Gaston..... Frank Melvin
Lieutenant..... Harry Hastings
Sentinel..... Henry James
Widow Tyson..... Marcella Forrester
Angot..... Eme Bond
Marie Aniollette..... Maye Louise Aigon
Madame Plumiere..... Maye Louise Aigon
Fanchette..... Winifred Vorhees
Grabuleit..... Harriet Fernley
Florida..... Irene Moore
Elizabeth Du Bois..... Odette Tyler

It was an unusual audience for the upper East Side that greeted Odette Tyler as both actor and actress in The Red Carnation last Monday

night at the Yorkville Theatre. That it meant to be friendly was shown by the bestowal of flowers and frequent applause.

In the first act Elizabeth Du Bois is mixed up in a plot to save the Queen of France, who is in an awaiting execution at the hands of the Revolutionists. While aiding this conspiracy, which is led by her brother, she is seized by a gang and rescued by a lieutenant, whom she saves from her friends at the fall of the curtain. Act second is in the apartments of the lieutenant, whom she has learned to love. She saves him again from being poisoned by a rival for her love, and secures a pass for her plotting family to see the Queen. There was here a jumble of resurrected comedy business and rapid-change disguises that were too reminiscent to be interesting.

The two scenes of act third are in the prison and the Du Bois home, which have been connected by a subway. Elizabeth and her brother seek safety in flight through it, leaving the Queen to fulfill history. Elizabeth's lover follows, and escapes without serious injury from an explosion which was supposed to wreck everything. He and her pretty ingenue friend are arrested, but the brother escapes by the familiar side stepping trick of stage management and a pilfered password. In the last act he enters the tribunal of the prison disguised in the monk's dress, which is so usual for the quarry to assume to enter prisons that jailers must regularly expect such callers. There is a little fight for the list of conspirators and the near-monk seizes the pistol one of them goes across the room to the deposit on the table near his door. He pretends to fall dead, and has another pretty fight with the villain, who was deceived by his playing 'possum. A proclamation has proclaimed amnesty for whoever gives up the arch plotter. He gives himself up, after bargaining for the freedom of all his friends, and the final curtain falls on the happiness of people the audience has not been taught to care for.

The piece is such a collection of disconnected short pieces of old strings that have been used to tie together so many familiar old packages of thrills that every one knows just what is going to happen long before it occurs. When it does come off, it is so mechanical and so lacking in dramatic progression that there is no consequent interest or semblance of conviction. The play was further marred by lack of sufficient rehearsals and poor stage management. The result was therefore decidedly unhappy in all respects.

Miss Tyler had a good moment when she repeated the barefoot act she played so many years ago in the days of the Belasco-De Mille productions. All the rest of the evening she was fruitlessly trying to invoke pathos. She was as pretty and daintily dressed as always, and lived up to her reputation when she had a chance to show her art in the line in which she is noted. Ette Bond, of the Yorkville stock company, had charm and dash, and played with delighting art and enthusiasm in the too little she had to do. Marcella Forrester played with force a mad specialty that had nothing to do with the case and also was tall and stately in the nearly mute part of the Queen. The other women of the company had almost less to do or say, but were "faithful in little things."

Will R. Walling had little chance to show the manly vigor and excellent work that have made him a favorite with his audiences. Harry Leighton was the lieutenant, and played so well he almost made the part throb with real life. Robert Cummings was forceful in his line. William Barwald brought repose and dignity to the part of the uncle. Milt Dawson and James Cooper struggled manfully with their poor roles. The background of the first set, showing lighted houses of old Paris, was picturesque.

Berkeley Lyceum—Two New Plays.

THE LADY ACROSS THE HALL.

A one-act comedy by Julian Street. Produced March 13.

Mrs. Danforth..... Grace Filkins
James Harrison..... Frank Keenan
Edwards..... William J. Phinney

As a delightful appetizer for the more solid repeat in the other comedies that follow, Mr. Keenan has prefixed this bright little comedy. It has delicate blends in its preparation and needs dainty serving to be attractive, and it is served daintily. The result was most pleasing.

The curtain rises, showing the apartments of a bachelor at midnight, with his man fallen asleep while waiting. The bachelor returns from the opera. He is hardly into his slippers before the lady across the hall knocks at his door. She has come for assistance, as she has lost her key and her maid sleeps like one chloroformed. As their attempts to wake her have only comedy results, and the lady cannot go to a hotel in full dress, the bachelor gives her his spare room first ordering his man to sit up all night as chaperon. The man soon tires of the job and goes to bed. The bachelor and his guest, each moved by inquietude, go to the central room in the suite and each finds the other. A dainty flirtation results in his learning that she is a widow and his receiving an invitation to breakfast the next morning, when she leaves, having found her key in her handkerchief.

The author has given the artists clever lines, but they deserve special credit for the use they make of them. Grace Filkins was at home in the comedy of her part and played its assumed and real embarrassment with a piquant charm that made her work daintily delightful. Mr. Keenan was the bachelor to the life, and rendered both comedy and love-making with refinement and yet with the force of a strong personality. Much of the high artistic excellence of the piece was due to the correct touch in delineation of William J. Phinney, who gave a manservant that was recognized by his audience with delighted laughs. On the evening of March 16 Mr. Keenan produced A Passion in a Suburb, a one-act psychological study of madness, by Algernon Boyesen. It was given with the following cast:

Arthur..... Charles Haydon
Dollie..... Frances Fontaine
William..... Frank Keenan
Maid..... Eleanor Elkins
Boy..... Karlene Carman

It is evidently in a spirit of honest exactness that this is not called a play in the programme, for a play it certainly is not. There is none of that conflict which makes a play or that gleam of hope or touch of the better side of things which is the only excuse for presenting the morbid. Artificial and tricky as is the construction of On the Threshold, it shows the budding of better life in a cheap woman and a thief, and is therefore worth doing, but this piece is so utterly dreary nothing can spring to greenness on its grave. It burns the memory as the white-hot cautery of a quack burns the body, and cures nothing.

The curtain rises and shows Arthur calling on Dollie. She is William's wife, but he is insanely jealous, and Arthur has called to warn her that her husband has misunderstood his friendly calls and acted strangely that day in town. Her child is playing with its blocks in the red glow of the costly burning fire. Deft little touches and excellent rehearsing produce the effect of the impending horror of the insane husband's homecoming. Finally, in panic, the wife, whom the audience knows innocent, urges her schoolboy friend to leave. Even the child has caught the terror. The mother opens the double windows, and the madman is standing in the drifting snow. A great piece of acting follows, as he shows the persecuting devils of jealousy that have driven him mad and to that horrible state that believes itself sane. Impelled by the idea that the pretty boy shall never grow up to make other husbands suffer, he takes him out and "puts him to sleep" in the garret.

He returns. Now he is in the mad delusion that he is the lover, and "millions of wronged and dead husbands are climbing up the sides of the pit of hell" to take her from his close embrace. She lets down her hair and braids it, because its beauty used to please him. Now it only maddens him more, and he twists it about her neck, killing her before the neighbors can come to her rescue. They are beating at the door as the curtain falls.

Mr. Keenan's reserved power is highly suited

to work that moves the audience deepest. His tempo is slow enough to give the ever-active imagination of his hearers time to fill in the gaps more powerfully than anything present in the mere eyes could possibly do. His power of suggesting so much more behind that seen and heard, joined with great art and care of details in make-up, seared this character on every brain and brought tumultuous applause which called him before the curtain repeatedly. The programme was ended with the clever comedy work of the play reviewed above, and the audience came out filled with the keen joy of having seen high art. The play was marred by totally inadequate support, except in the marvelous work of the child, Karlene Carman. A strong and emotional actress would have done something with the part of a mother who sees her child strangled. This interpreter added to the inexcusable horror of the general impression by seemingly not caring and only worrying lest her turn be next, in her sole desire to save her utterly selfish existence.

It is a pleasure to record that the public seems to be waking up to the deserts of Mr. Keenan and his enterprise.

At Other Playhouses.

ACADEMY.—Blanche Bates' farewell to The Darling of the Gods is being made a festival occasion. Miss Bates' stay at the Academy will be indefinite.

BELASCO.—Mrs. Leslie Carter's 100th performance of Adrea will occur two weeks hence at the Belasco Theatre, with indications that she may round out another century mark before the close of her season.

BIJOU.—Two hundred consecutive performances of one character in New York marks an unusual achievement for any actor, and yet that is the record which David Warfield attained at the Bijou last night.

FOURTEENTH STREET.—The Volunteer Organist will be seen here.

GARDEN.—The twenty-seventh week of The College Widow began last night, that also being the 213th performance.

LIBERTY.—The Education of Mr. Pipp enters upon its second month. Helen Vassar has succeeded Edith French in the role of the concierge of the Paris pension. Ethelle Earle succeeds Marion Dampher as Julia Monday, March 27.

LEW FIELDS.—It happened in Nordland is in its sixteenth week of uninterrupted prosperity, and the work of Marie Cahill, Lew Fields and Harry Fisher continues to please large audiences.

MANHATTAN.—When Mrs. Flske closes her season in Leah Kleschna at this house on April 15, an event made necessary by imperative bookings in other cities entered into long before the production of this phenomenally successful play, she and the Manhattan company will have filled a continuous engagement at the Manhattan covering thirty-two weeks, the longest Mrs. Flske has ever played in New York. Of this season at the Manhattan, ten weeks were initially devoted to Becky Sharp, while Hedda Gabler was revived for four weeks, pending the production of Leah Kleschna, which will have been shown at the Manhattan for eighteen weeks, apparently with its vogue undiminished in the metropolis.

MURRAY HILL.—Al. H. Wilson is the attraction in The Watch on the Rhine.

METROPOLIS.—Nat M. Wills in A Son of Rest proved a good drawing card last week. This week's attraction is Selma Herman in Wedded, but no Wife.

MADISON SQUARE.—After the fiftieth performance of Mrs. Temple's Telegram last Wednesday night Manager Lawrence gave the company a banquet at the Fifth Avenue Hotel. This comedy is very popular.

NEW YORK.—This is the last week of The Shepherd King. Thursday afternoon, Mr. Lorimer will give a special matinee of A Clerical Error and Chatterbox, and the third act of The Shepherd King. Next week May Irwin will begin an engagement here in Mrs. Black Is Back.

NEW STAR.—The Charity Nurse is the week's offering.

THIRD AVENUE.—Wedded and Parted will fill the week.

WINDSOR.—The Child Slaves of New York is the attraction.

WEBER MUSIC HALL.—Higgledy-Piggledy and The College Widower are in their final week. The company will start on tour next Monday.

WEST END.—The perennial in Old Kentucky is the attraction this week, and large audiences seem to be assured, for this play is very popular. The company includes George Heath, Rapley Holmes, George Mitchell, Scott Siggins, Otis Turner, Charles Randall, James Hill, John Powell, William Pennell, Nellie Callahan, Estelle Dale and May Anderson.

WALLACK'S.—Amelia Bingham will end her engagement April 1. The afternoon of March 14 she gave a professional matinee of Mademoiselle Marli to a crowded house. On April 3 Alice Fischer will appear in a new comedy, The School for Husbands.

YORKVILLE.—Under Two Flags will please this locality.

CUES.

Master Gabriel is to become a full-fledged Mason this week. He will probably be the smallest Mason in America.

Heinrich Conried is now with the Metropolitan company. He will journey to Chicago with the singers and then return to New York, not caring to make the long tour to the Pacific Coast.

Eugene Weber closed with The Queen of the Highway company March 11, having been with it since Aug. 18.

Henrietta Crossman will begin a Spring tour in Mistress Nell in Minneapolis, April 3.

Frederick Lewis, now playing in When We Dead Awake, next year will be seen in George C. Hazelton's play founded on the life of Edgar Allan Poe and called The Raven.

The John T. McBride Association, composed of the many employees of Broadway theatres, held its annual ball and entertainment last night (Monday) in Terrace Garden.

Ordla Kawamura, who for three years has been Robert Drouet's valet, has started for Japan to re-enter the army. He is a relative of General Kawamura, and has been sent for to take active part in the Manchurian campaign.

Edna Wallace Hopper ended her season in A Country Mouse in St. Louis March 18.

Nellie Howard, who has been with the Lyman Twins for six seasons, is confined to her bed with inflammatory rheumatism, at the residence of her old friend, Flora Gardiner Kiling, Mount Vernon, Ind.

William Ellsler is now the business manager of The County Chairman company (No. 1), having been transferred from the Peggy from Paris company by Henry W. Savage.

Other People's Money company closes its season at Connorsville, Ind., March 22.

William Molison will start a provincial tour in England early in April, with Beside the Bonnie Brier Bush. Reuben Fox, who played Posty with so much success in America, will be in the company.

The Lyric Theatre, in Santiago, Chile, collapsed March 18, killing and injuring a number of people.

Beulah Thompson will close her Maud Muller tour March 25 at Norfolk, Va.

The second part of Beyond Human Power will have its initial performance in English by the Progressive Stage Society at the Murray Hill Theatre next Sunday afternoon.

THE LONDON STAGE.

Sir Henry Irving Fast Recovering—New Shaw Travesty—Other Plays Produced.

(Special Correspondence of The Mirror.)

LONDON, March 4.

The best of the batch of items which I have to dig out of my Mirror news wallet this week is that Sir Henry Irving is fast recovering from the late severe illness which caused him at the end of last week to cancel his Spring tour. This morning I learn that Great Britain's greatest actor-manager expects to be able in a few days to leave the Wolverhampton Hotel, where he has been imprisoned for nearly a fortnight. Indeed, a London & North Western special train is waiting at Wolverhampton in readiness to wait him to London, directly his doctors give the word "go." I rejoice to be able to add that thanks to Sir Henry's marked improvement in health there is every likelihood of his being able to carry out his projected season at Drury Lane Theatre, starting on May Day. Last week it seemed doubtful whether he would be able to fulfil even this somewhat far-ahead affair. My beloved old friend Irving is, I find, deeply grateful for the scores of inquiries after his condition, not only from his native land but also from your own great nation, which he hopes to revisit next fall. That, of course, will be his farewell professional visit to you. Yesterday the Queen sent to inquire after Sir Henry.

The aforesaid Old Drury would have been placed in a somewhat awkward predicament had Irving been unable to take up his sometime-booked three months' season there. That "National" Theatre (as it is often called) is not an easy place for any one to take or to run. Indeed, it needs a big man, armed with a very big attraction, to negotiate for it. Therefore, had Sir Henry been (or should he be, which God forbid) unable to reappear by May, that huge playhouse would in all probability be closed from tonight (when the run of Arthur Collins' beautiful White Cat pantomime ends) until next September, when the said Collins will produce Hall Caine's new drama, based upon his own story, *The Prodigal Son*.

At the moment of writing I learn that at St. Moritz the aforesaid Collins has just met the ditto Caine, per special appointment, in order to fix up the arrangements for the production of this Cainean adaptation of this Cainean story. Also I am glad to learn that my old friend Caine is now recovering from the "run-downness" which caused that eminent, if sometimes eccentric, Manx novelist to seek St. Moritz as a sort of cure spot.

Of course, the Drury Lane attraction to follow Hall Caine's Icelandic version of the grand old parable of *The Prodigal Son* will be a pantomime—Cinderella, to wit. But the lark of it is that Manager George Edwards, having become somewhat incensed at certain of his best low comedy artists seeking to leave his Gaiety, and other companies, and to go to the "Lane," has vowed to run a Cinderella pantomime of his very own, either at the Gaiety or at the Empire. For you are to know that the said Empire—at present one of the biggest and certainly one of the handsomest of London's large variety theatres—seems likely ere long to revert to its former and more dramatic form. Yes, such as it was when Hayden Coffin made his debut there some twenty years ago in a certain comic opera.

George Edwards was soon to have produced a new Revue at the New Gaiety. He has now, however, decided, he tells me, to devote the money that this merely topical affair would cost to the production of a full-grown play named *The Spring Chicken*, an adaptation of *Le Coquin du Printemps*, which I announced as having been secured by G. E. some time ago. The adaptation is to be done by George Grossmith, Jr., who was to have written the now abandoned Revue.

Speaking of the honored name of Grossmith it is my painful duty to inform you that George Grossmith, Sr. (otherwise known as "G. G.") has this week suffered a terrible bereavement in the death of his wife, one of the most popular and esteemed ladies in London's social circles.

London's best play output this week has resembled Sam Weller's reputed knowledge of that city, in that it has been both extensive and peculiar, with the accent on the peculiar. The first and largest play of the group was *Hearts Adrift*, a drama concocted in your own country, I believe, by Langdon McCormick. This drama, which had its first London production at the Grand Theatre, Fulham-en-Thames, last Monday, proved interesting in some points, and involved, not to say intricate, in others. Its chief fault was that, like the Scotch air played by W. S. Gilbert's Ballad Piper, it "wandered about into several keys." For example, after a first act of much melodramatic strength it ambled into the wildest of low comedy, and kept so for nearly an act. When the story bobbed up again later in its more dramatic form it again became attention-holding. The acting was (to use the old English locution) of "no great shakes."

A new triple bill of one-act plays at the Court last Tuesday proved very interesting. This was due chiefly to the fact that one of the pieces was Bernard Shaw's new travesty, *How He Lied to Her Husband*. This is a kind of a sort of a skit on the same localities as the old play, *Candida*, and marks the romantic fervor adopted by the strange lover in that play. Bernard Shaw (who has now dropped his George) also brings himself by name into the piece. The trifling, which proved delightfully amusing, was admirably acted, especially by Granville Barker, A. G. Poulton and Gertrude Kingston.

The second piece of this above-named trio was a contrast indeed. It was called *In the Hospital*, and had been adapted by Christopher Horne from a German playlet by Arthur Schnitzler. It was really a realistic study of the idiosyncrasies of two patients, both on the verge of death. The chief invalid, one who was nursing a grudge against a certain man—and then forgave the grudge and died just as the offender came in—was splendidly played by J. L. Beveridge. The other moribund patient—a sufferer from phthisis—was well acted by George Trollope. Isabel Grey (sister of the ex-Gaiety dancer, Sylvia Grey) gave a truthful impersonation of a nurse.

Playlet No. 3 was merely a tiny dialogue—almost a monologue—called *The Pot of Broth* and written by that brilliant bard of Erin, W. B. Yeats. Most of the dialogue was spoken by Robert Pateman, who gave a most artistic representation of an Irish tramp.

We have had a deal of Shakespeare this week. In the first place, F. R. Benson and company are in the throes of a month's Shakespearean season at the Coronet Theatre, Notting Hill, where F. R. B. gave a most touchingly human—if occasionally ranting—impersonation of King Lear, one of the best things I ever saw your fine tragedian, Edwin Booth, enact. Benson has also scored as Richard the Second, which is his finest and most finished tragic impersonation, and he has not scored as Macbeth, which is his worst. Benson, you know, has supplied from his long-traveling company most of the principal players of the day, including Oscar Asche and his wife, Lily Brayton; Gerald Lawrence and his wife, Lillian Braithwaite; Lyall Swete, Henry Ainley, Edyth Olive and the ex-actor, Stephen Phillips, who anon became a bard and is now engaged in writing for Beerbohm Tree a play written around the late unlamented Nero.

Seymour Hicks tells me he is writing a new musical play on the subject of David Garrick, using much the same story and incidents as in Sir Charles Wyndham's favorite piece, *Mrs. Hicks* (Ellaline Terriss) and the infant Ellaline are going on splendidly. Mommer Ellaline is expected back at the Vaudeville in about three weeks.

Charles Frohman (who, judging from a recent interview he had in London, seems to think that all the successes in America are his) has decided to withdraw Barrie's delightful farce, *Peter Pan*, from the Duke of York's in the course of a few weeks, and to produce the same author's new play for Ellen Terry in its place. Peter Pan, however, will be revived next Christmas. The fine new Waldorf Theatre, on the Strand's fine new street, Aldwych, is progressing rapidly for Citizens Shubert to open in May.

We have had three theatrical cases in the law courts this week. Ada Reeve, a big-salaried

comedienne, sued the *Weekly Dispatch* for libel for saying in an interview, unauthorized—and, indeed, forbidden—by her, that she earned £250 per week. The case was settled by the W. D.'s proprietors (the Harmsworths) paying Ada's costs and apologizing. Case 2 was a country court action against Kate Hardren for the cost of a dress for her to play a Gibson Girl in. The plaintiffs were nonsuited. It was stated in the case that Kate was imitating your Camille Clifford, whose Gibson-girlishness is quite the rage in the vaudeville success, *The Catch of the Season*. But Kate did no such thing. Kate's Gibson Girl (as Camille confesses) is her own. Case 3 was an action brought in the London King's Bench division by Blera's proprietors (the Harmsworths) against Klaw and Erlanger for alleged breach of contract. The fair Trumpeters were awarded £142 and costs.

Beerbohm Tree's acting academy students gave their first public performance at His Majesty's last Tuesday, and for the most part came out well. But to tell you the straightforward, unadulterated truth, I am not in favor of this wholesale dumping down of new players into the terribly overcrowded theatrical profession.

We have also had a group of aristocratic amateurs, including a real live Earl (the Earl of Alton), playing at the Court in a new play written by Mrs. Henry de la Pasture, and entitled *The Lonely Millionaire*. Likewise, Lady Haldon (be sure to note the *the*) a real baroness, has been appearing at the Tivoli in a new sketch by Arthur Branscombe.

At the moment of mailing a really sensible attempt is being made to stop the much-vexed squabble between theatrical and variety managers as to the playing of sketches in the variety (or vaudeville) houses. A Parliamentary bill has been drafted containing the following clauses:

(a) No ballet, ballet-divertissement or ballet d'action shall exceed seventy-five minutes in duration.

(b) No sketch shall exceed forty minutes in duration.

There are other conditions in the bill, one restricting to six the "principal performers" taking part in such entertainments as come within the given description, and another stipulating that "no two ballets or sketches performed on the same day at the same place of amusement shall have a connected plot."

GAWAIN.

DEATH OF WALTER S. LENNOX.

Walter S. Lennox, or as he was more familiarly known to the stage, Walter Lennox, Sr., died in Philadelphia on March 18. He was aged seventy-two years. His father, Thomas Frederick Lennox, was born in Aberdeen, Scotland. He was a great actor, especially in Scotch roles. He made his American debut at the Chatham Theatre, New York, as Rob Roy. He married in New York an American lady in 1831, and had a family of seven children, of whom Walter S. Lennox, born in New York, was the only one to go upon the stage. He made his debut at the Museum, Brooklyn, N. Y., as Henry in *The Gambler's Fate*. He was a member of the company at Laura Keane's New Theatre and appeared at that house on Oct. 20, 1862, as M. Montar in *No Rest for the Wicked*. Also on Nov. 25, 1862, with John T. Raymond at the same house as Calville in *Blondette*. In January, 1862, he became a member of the Wallack-Jarrett-Davenport company at Niblo's Garden, appearing as Sir Hugh Evans in *The Merry Wives of Windsor* and other Shakespearean roles. He appeared there on April 10 as Mumba Jumba in *The Enchantress*, a spectacular operatic play, and also in *The Nalad Queen* on Feb. 26, 1862. He appeared in Philadelphia at the Chestnut Street Theatre during the season of 1867 as first low comedian, and soon ranked as one of the best low comedians of the day. He appeared as Sam Shoelock at the Lyceum Theatre on March 13, 1876, and at the same theatre on Sept. 10, 1877, as Maracou with Edwin F. Thorne in *Under the Willows*. He appeared with Denman Thompson in the first New York performance of *The Old Homestead* on Jan. 10, 1887, at the Fourteenth Street Theatre, creating the character of Seth Perkins, which role he played with the Thompson company until early in the nineties. He is survived by three children, Fred Lennox, Walter Lennox, well-known as an actor, and Jane Lennox. The funeral will take place in Philadelphia on March 22.

THE LEAGUE ENTERTAINED.

Mrs. George McAuliffe, chairman of the dramatic meeting at the Woman's Professional League yesterday afternoon, in a happy manner arranged and directed a very entertaining programme. The first number, two piano solos, "Reminiscence" from Tannhauser, and "Homerelle" by Dvorak, were played by Eugene Simonson with good technique and fine expression. Elene Foster recited "A Village Seamsstress," "When Albani Sang," and an original monologue, "The Demonstrator." Miss Foster has a charming presence, and the dialect numbers particularly were read with dramatic effect. Ralph Stacy sang "D'Hardelot" and "The Clang of the Forge." Mr. Stacy has a rich, pure voice of great volume. Three character impersonations, "My China Doggie," "A Little Boy" and "The Bear Story," were given by Melaine Murdoch with charming naturalness and abandon. Louis Green, violinist, rendered two selections with breadth of tone and expression. He was accompanied by Andre Benoit. Archie Gunn sang a group of English songs that were enthusiastically received. The afternoon closed with a liquid air demonstration by Doctor Tracy. A reception was then held, at which Mrs. Dustin Farnum and Rosalie De Veaux presided at the tea table.

MURRAY AND MACK PART.

With the closing of the season of Murray and Mack's The English Daisy company in Cincinnati, Ohio, on last Saturday evening, March 18, the long existing partnership between Ollie Mack and Charles E. Murray was dissolved by mutual consent. Next season Mr. Murray, who is termed the "finished funster," will star alone in a new comedy written for him entitled *The Prince from Princeton*. His tour will open early in August under the direction of John M. Welch, who for several years has been identified with the business of the firm of Murray and Mack. These two have been successful purveyors of theatrical entertainment for many years, and have won an enviable reputation, but like many another firm, have decided to go their separate ways in the future. Mr. Mack, whose future is undecided, will not be idle, having several other theatrical interests.

THE BECKS COLLECTION.

For many years George Beck's gathered all things of historical interest to members of the profession or those interested in any way in matters of the stage. This valuable and authentic collection will be sold on the afternoons of March 28, 29 and 30 at 20-24 East Twentieth street.

CUES.

Arthur W. Smith is ill at the Landon Hotel, in San Angelo, Texas.

The Edward Terry company will close its tour on March 24.

Mrs. Patrick Campbell is announced as the star to follow Sherlock Holmes at the Empire Theatre in *The Sorceress* and other plays of her repertoire.

Kate Gilbert wishes to thank her many friends for their kind interest and messages during her daughter's, Kate Bonington, serious illness, following an automobile accident. Miss Bonington hopes to resume her engagement soon.

Swisher's Theatre, in Morgantown, W. Va. (H. L. Swisher, lessee; Scott N. Swisher, manager), which has been erected at a cost of \$70,000, will be opened about Oct. 1. It was designed by Leon H. Lempert and Son, of Rochester, N. Y., and is thoroughly up to date.

PROFESSIONAL DOINGS.

Virginia Harned's cast for *The Lady Shore* is now complete and the company is rehearsing. It includes Robert Lorraine, John Blair, Edward R. Mawson, Adolph Jackson, George Soule Spencer, Daniel Jarrett, Walter Scott, Frederick Eric, Jane Gordon, Elizabeth Brook, Jane Lloyd and Alice Hoover. It will be produced at the Hudson Theatre March 27.

Anne Sutherland has concluded not to play the character assigned to her in the prospective engagement of *The Rollicking Girl*, Sydney Rosenfeld's musical comedy. Manager Weiss, of the Yorkville stock company, upon learning of her decision, re-engaged Miss Sutherland for three years for leading roles.

George Duryea, a member of *The Girl from Kay's company* (No. 2), was stricken with pneumonia at Keokuk, Iowa, March 15, and was taken to St. Joseph's Hospital in that city. Every member of the company assisted in making up a generous purse for his benefit.

The City Council of Urbana, Ohio, at its meeting on March 6, reduced the circus license to \$1 per day, that for minstrels under canvas to \$3 per day, and that for a theatrical company under canvas to \$5 per day.

For the Mrs. Gilbert Memorial Fund an effort will be made in the early Autumn to procure contributions for a memorial window to be placed in Bloomingdale, Reform Church, of which Mrs. Gilbert was a member. Daniel Frohman will take charge of all funds from the theatrical profession, and the Rev. Dr. Stinson will receive other contributions.

The Stanhope-Wheatcroft Dramatic School will give its third public matinee this season at the Garrick Theatre Thursday afternoon, March 23. The following one-act plays will be presented: *Six to One*, by Frances Aymer Matthews; *A Dream That Died*, by A. E. Lancaster; *The Three Miss Biddles*, by Alice Yates Grant; *Dralus*, by George Moore, and *Barbara*, by Jerome K. Jerome.

A Devil's Lane company (Eastern) closed their regular season March 11 at Johnsonburg, Pa. The Elmore Sisters will enjoy a vacation of several months, and will appear next season in a new musical comedy.

Andrew Mack and his company, under the direction of Rich and Harris, sailed from San Francisco March 16 for Australia. A. H. Canby accompanies the organization as business manager. Tom Moore probably will be first offered there, but several other productions are being taken along. Mr. Mack's foreign tour will keep him away until October, when he returns to San Francisco.

Charles Plunkett has recovered from the surgical operation performed at the Post Graduate Hospital in Chicago, Jan. 14, and resumed his professional work March 5 in Kansas City, playing Jonathan Blabee in *For Mother's Sake*, Marie Heath featured. Mrs. Plunkett is playing in the same company, and successfully.

Madame Emma Eames, as the guest of Mr. and Mrs. Heinrich Conried, was one of those who enjoyed the premiere of *The Khan of Kathlan*, so cleverly given by Columbia students at Carnegie Lyceum last week. Much credit is due R. C. Lewis, manager, and W. H. Adams, stage-manager, for the smoothness of the production.

During the engagement of *In the East* played by the Van Dyke-Eaton company in New Castle, Pa., very recently two of the most popular members of the company, Bessie Jackson and James E. McCoy, were married. Mr. and Mrs. McCoy are now receiving the congratulations of many friends.

The Russian dramatic company will be seen at the Herald Square Theatre, which Charles Frohman has kindly tendered, on the afternoon of March 23. It will present in Russian, under the direction of P. M. Orloff, a three-act drama by Eugene Tschirikoff, entitled *The Chosen People*.

Fire broke out late March 16 in the Victoria Theatre building, Dayton, Ohio. It was confined to the second and third floors. The loss is covered by insurance. Diplomacy was being presented in the theatre by Rose Coghlan and her company, but the audience was notified of the fire and left the building without excitement.

The Girl and the Moon company, with Beatrice Vance and sixty lyric players, left for Norwich, Conn., last Saturday afternoon. A full dress rehearsal under the direction of Charles H. Jones was held at Norwich Sunday night, prior to the first performance in the Broadway Theatre, at Norwich, Monday. A short preliminary tour of New England will be made before coming to New York.

The Progressive Stage Society gave a symposium on the European Sunday and the American Sunday, by Hudson Maxim, Myles Standish and William Fearing Gill at the League for Political Education March 19. Prof. Robert Erskine Ely, Eden Erskine Greville and Julius Hoppe also addressed the audience.

Walter W. Thomas has disappeared. As he has been grief stricken since the death of his sister, Mrs. Louise Cramer, and has been once sent to Bellevue after having attempted suicide in his despondency, his friends fear his mind is affected.

The late Harry Morris, the comedian, left an estate valued at only \$5,000, though he was believed by his friends to be wealthy. Letters of administration were granted on March 18 to Martin Stadelmann, Morris' stepfather, and the bond fixed at \$10,000.

W. T. Stevens, of the Way of the Transgressor company, while playing in Grand Rapids, Mich., was stricken with pneumonia. His physician informs his manager, Charles H. Yale (who is doing everything possible for him), that he cannot live.

Margaret Wycherly will give a series of special Lenten matinees at the Madison Square Theatre, at which William Butler Yeats' four-act drama, *The Countess Cathleen*, will be presented for the first time in New York. They will begin Tuesday, March 28, and others may be given at subsequent matinees. Miss Wycherly has added to her company since it was last seen in New York in the one-act Yeats plays.

Who Goes There? with Walter E. Perkins in the star role, will have the semblance of a musical farce comedy, beginning the week of March 20. Musical specialties will be freely introduced, in which a mixed chorus will participate. Special costuming has been provided, and the play will be elaborated by musical ensembles, marches and dances. The individual specialties will be performed by Walter Perkins, Minnie Allen, Evelyn Francis, Wallace Hopper and the Peerless Quartette. The bookings this Spring include Philadelphia, Pittsburgh, Toronto, Louisville, Cincinnati, St. Louis and Kansas City. When the company next moves its roster will number forty.

George Edwards, because of the recent success of *The Duchess of Dantzic* and other light French operas cleverly "Englished," has decided to have three more Parisian successes adapted. The first is *Les Filles du Chateau*, which will be called *Two Little Girls*, and will soon be produced at Daly's, in London. George Grossmith is making an adaptation of *Le Coquin du Printemps*, which will be done at the Gaiety and called *The Spring Chicken*. The third will be called *The Empress' Dragons*.

"Mickey" Finn, the press agent of the Temple Theatre, Detroit, Mich., evolved a scheme of advertising his theatre that might be duplicated with profit by other press agents. He induced the Detroit United Railway to offer a \$200 prize for the best song advertising their street railway system. Several thousand compositions were sent in, but the prize was won by a Detroit mail carrier named Paul Hoffrichter. Then the press agent secured the right to have the song first sung at the Temple Theatre. The press of Detroit interested every one became excited in the local song composer. Then the press agent announced that Toby Claude would sing it. After this the

Detroit United Railway had flaming posters on their cars, with page ads in the Detroit newspapers announcing the singing. The result was that the seating capacity of the theatre for the week of fourteen performances was sold out by Friday morning of the previous week.

Arthur Lane celebrated his twenty-fifth birthday March 5 by giving a Spanish dinner to a number of friends in Ciudad Juarez, Mexico. Afterward the entire party witnessed a bull fight as guests of Manager Norman, of the El Paso Theatre.

On March 4, at the Grand Theatre, Salt Lake City, Harry Corson Clarke held the first of his receptions after the matinee. Many old and new theatrical folk were present. Mr. Clarke entertained his guests with reminiscences of the early days of the Grand.

AMATEUR NOTES.

The Hamilton Institute Dramatic Association gave a successful performance at Carnegie Lyceum March 10, to raise funds for the School Athletic Association, W. D. Howells' farce *The Mouse Trap*, the R. H. Davis sketch *Miss Civilization* and another farce, *My Lord in Livery*, were the plays presented by the boys with plenty of spirit and good intention.

The students of the Educational Alliance Dramatic Club will play *As You Like It* for four evenings, April 29, 30 and May 6 and 7, at the Educational Alliance Auditorium, East Broadway and Jefferson street. The students have been fortunate in having secured the expert direction of Emma Sheridan Fry, under whose able direction they have presented ingenious and classics of Shakespeare of the kind that would give them the highest benefit in the lines of the purpose of the Alliance.

Club A of the People's Institute gave its annual musical and dramatic entertainment at the Carnegie Lyceum on March 11. The play presented was a two-act comedy called *To-Morrow at Twelve*, by Mabel Hay Barrows, who staged Ajax when it was presented by Greeks last Winter at Clinton Hall. Members of the club made up the cast.

The University of Michigan Deutscher Verein presented Otto Ernst's play *Flachsmann's Erzieher* in the Campus Theatre March 6. The cast was: Flachsmann, Herr Lauer; Flemming, Gordon Mendelssohn; Dierks, Herr Schmitz; Vogelsang, Herr Knight; Weidenbaum, Herr Lowenberg; Riemann, Herr Nagelvoort; Röhner, Herr Solms; Prof. Dr. Prell, Herr Neumarker; Negersdank, Herr Goodrich; Inspector Bröckel, Herr Schott; Max Dörmann, Wiltrud Hildner; Karl Jensen, Egmont Hildner; Frau Dörmann, Frl. Miller; Betty Sturhahn, Frl. Schertz; Gisa Holm, Frl. Olney.

The Garrick Dramatic Circle gave a performance of *Hamlet*, with Clarence I. Freed in the title-role, at the Manhattan Lyceum Theatre, East Fourth Street on the evening of March 10.

On Jan. 20 there was performed at the Fuller Opera House, Madison, Wis., a new play by Thomas Dickinson. The play, which is entitled *Hermione*, is a modern society comedy-drama. It was produced by the Haresfoot Dramatic Club, the oldest amateur dramatic organization of the University of Wisconsin. The cast was a good one and the staging by J. F. A. Pyre was efficient. The play is said to have developed strong climaxes and thoroughly pleased the audience.

The Omicron-Pi Dramatic Society will give an amateur performance of *On Change* at the Berkeley Lyceum March 25, Eugene Sanger in charge.

MUSIC NOTES.

Laura Danziger, pianist, and Geraldine Morgan, violinist, were heard in concert in Aeolian Hall on March 6. They were assisted by Joseph Kovarik, viola, and Paul Morgan, cello. An interesting programme of chamber music was rendered.

Ysaeye was heard March 5. The audience was a most enthusiastic one and Ysaeye played superbly and was most liberal in responding to encores. The Margulies Trio concluded their series of concerts in Aeolian Hall March 7. A new composition by Lange-Müller was well received.

Edith Thompson and Ferdinand Jaeger gave a recital in Mendelssohn Hall March 7. Mr. Jaeger, a son of Madame Jaeger, of the Conried School of Opera, has a baritone of pleasing quality. Miss Thompson is a well trained pianist from Boston.

Maximilian Pilzer made his debut as a professional violinist in Mendelssohn Hall March 8. He is a pupil of Joachim and revealed the results of study under such a master.

At the Bagby concert given in the Waldorf-Astoria March 9 the Victor Herbert Orchestra, Madame Gadski and Josef Hoffmann furnished a delightful programme.

Albert von Doenhoff gave a piano recital in Mendelssohn Hall March 9.

Olive Mead, violinist, performed the Beethoven Concerto, Op. 61, at the fifth of this season's People's Symphony concerts, which took place at Carnegie Hall on Friday evening, March 17. Besides the usual overture to *The Flying Dutchman*, by Wagner, Mendelssohn's music to the Midsummer Night's Dream, and Liszt's symphonic poem, "Les Préludes."

Concerts were resumed at the Majestic Theatre March 12, and are to be continued every Sunday evening.

Ysaeye again delighted an enthusiastic audience in Carnegie Hall March 12. He had the assistance of Jose Vianna da Motta and Frieda Stender.

The last of the concerts for young people, directed by Frank Damrosch, was given in Carnegie Hall March 11.

For the benefit of the Orthopedic Hospital, Ysaeye and Kreisler were heard in a concert in Carnegie Hall March 13. The intervals were filled in by the New York Symphony Orchestra. The programme was intensely interesting.

The Oratorio Society sang Dvorak's "Stabat Mater" and Strauss' "Fallerter" at their concert in Carnegie Hall March 15. The soloists of the evening were Kirby Lunn, Lillian Blauvelt, Daniel Beddoe, and Herbert Weatherspoon.

The final concert of the season was given by the Kaltenborn Quartette in Mendelssohn Hall March 14. Bessie Silberfeld assisted.

Mrs. Rolfe Borden-Lowe gave a song recital in Mendelssohn Hall March 14. Her singing reveals thorough study.

Paderewski is now in the city, and will be heard in Carnegie Hall March 25.

Mascagni's new opera, *Amica*, was produced at Monte Carlo March 16.

The Boston Symphony Orchestra gave its last evening concert in Carnegie Hall March 16. Fritz Kreisler played the Brahms concerto.

At the People's Symphony Concert in Carnegie Hall March 17 Olive Mead played the Beethoven violin concerto with considerable skill.

The fifth Chamber Music Concert of the People's Symphony Auxiliary Club, which occurs at Cooper Union Hall next Thursday evening, March 23, will present the Otter Trio in numbers by Dvorak and Beethoven, and Anna Otten, of that organization, in the Viennese E major concerto for the violin. Fred William Gunther, basso, will be the vocal soloist of the occasion, and will be heard in a group of Franz songs.

The final concert of the season in New York by the Boston Symphony Orchestra was given in Carnegie Hall Saturday afternoon. A brilliant programme was rendered in the perfect manner of this organization.

SECRET OF CHAMBER MUSIC.

Since the exposure of the fact that the Boston Symphony Orchestra was now in New York by the Boston Symphony Orchestra, a brilliant programme was rendered in the perfect manner of this organization.



THIS WEEK'S ATTRACTIONS.

Keith's Union Square.

Peter F. Dailly and his Lulu Girls, Thomas J. Ryan and Mary Richmond, Spook Minstrels, Four Huntings, Tony Wilson and Mlle. Heloise, Mlle. Amoros, James Harrigan, Maddox and Prouty, Loney Haskell, Mildred Hanson, Williams and Slater, Ed Gray, the Pryors, biograph.

Pastor's.

Mr. and Mrs. Allison, Harry C. Stanley and Doris Wilson, Messenger Boys' Trio, Cook and Sylvia, Duffy, Sawtelle and Duffy, Rice and Elmer, Prentice Trio, Juggling Mathews, Golden and Hughes, Clifford and Hall, Sheppard and Ward, Delmore and Darrell, Jules Larvett, vitagraph.

Proctor's Twenty-third Street.

Eugene Cowles, Dan McAvoy and his Fifth Avenue Girls, the Navajo Girls, Felix and Barry, Raymond and Caverly, Knox Wilson, Yankee Comedy Four, Wilton Brothers, the Algonas, Aerial Smiths, Herbert B. Chesley and company, Price and Steele, Anderson and Goines, motion pictures.

Proctor's Fifth Avenue.

The Wife, with Henry Woodruff, Isabelle Eveson, George Howell, Wallace Erskine, W. F. Owen, Gerald Griffin, Lilla Vane and Gertrude Berkeley in the cast. Vaudeville: Eugene Cowles, Calne's dogs, White, Quigg and Nickerson, A. K. Caldera, motion pictures.

Proctor's 125th Street.

The Money Makers, with a cast including Beatrice Morgan, Lillian Thurgate, William J. Kelly, Eugene O'Rourke, Edmund D. Lyons, Annie Ward Tiffany, William Cullington and others. Olio: Valveno Brothers, Lynette Sisters, Cousins and Humphreys, moving pictures.

Proctor's Fifty-eighth Street.

An Enemy to the King, with William Ingersoll, Edna Phillips, William Norton, Scott Cooper, Charles Arthur, Harry Blakemore, Agnes Scott and others in the cast. Olio: Hill and Whittaker, the Glissandos, motion pictures.

Colonial.

A travesty on Leah Klechma, called Leah Kessler, with Charles J. Ross and Mabel Fenton in the leading roles, is the feature of the bill. Olio: Telms Troupe (American debut), Eight Vassar Girls, Riccobono's horses, Marco Twins, Kelly and Ashby, Tom Almond, Charles B. Ward, Kenyon and De Garmo, biograph.

Hammerstein's Victoria.

Marshall P. Wilder, Mlle. de Verdi (American debut), Valerie Bergere and company, Tom Nawn and company, Melville and Stetson, Elsie Janis, Smith and Fuller, Brown and Navarro, Aerial Smiths, vitagraph.

Hurtig and Seamon's.

Eddie Foy and company, Grace Cameron, Holcombe, Curtis and Webb, Bailey and Madison, Cliff Gordon, Kennedy and Rooney, Three Westons, the Brittons, moving pictures. Harriette Weems in a new play is a special feature.

Circle.

Henry Miller, Dida, George Evans, Empire City Quartette, Augusta Glose, Rooney's Street Urchins, Hickey and Nelson, Millman Trio, vitagraph, Three Mitchells.

LAST WEEK'S BILLS.

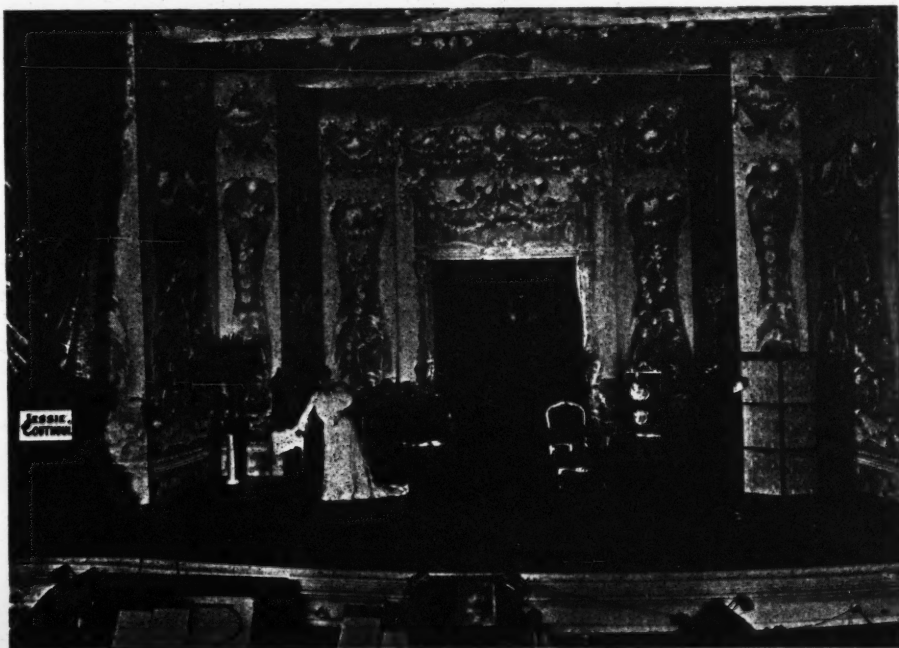
KEITH'S UNION SQUARE.—The Six Musical Cutties were the headliners, and it is needless to say that they carried the house by storm at every performance. Adelaide Herrmann put on her new act, in which she appears as Cleopatra, the Egyptian sorceress. While the act in itself does not differ materially from A Night in Japan, in which Madame Herrmann has appeared in the past, still the setting, costumes and accessories create an entirely new atmosphere and make a most agreeable impression. Madame Herrmann has provided an elaborate scene, showing the interior of an ancient Egyptian palace, with a beautiful background showing the Nile. It is properly lighted and the accessories are in keeping with the general effect. The costume worn by Madame Herrmann is a gorgeous affair that defies description. In addition to several new and pleasing sleight-of-hand tricks, which she accomplishes with ease and grace, Madame Herrmann presented her famous illusion, "The Sleeping Beauty," in which pretty Adele Dewey is the subject. She remains suspended for several minutes, while Madame Herrmann causes her to assume many graceful poses. "The Birth of the Butterfly" is another pleasing effect, and, taken as a whole, the act would be hard to improve upon. Lewis McCord and company scored an immense hit in Her Last Rehearsal, in spite of the fact that the Romeo, Francis Fraunholz, was far from satisfactory. Mr. McCord, Elvia Bates, and Bertha St. Clair left nothing to be desired. Johan Hedini, assisted by Arthur, won many laughs with his funny comedy juggling act. The antics of Hickey and Nelson were hugely enjoyed. Kelly and Violette were enthusiastically applauded. Mr. Kelly was in fine voice and sang "In the Shade of the Old Apple Tree," with an amount of force and feeling that is worthy of the highest commendation. Mr. and Mrs. Perkins Fisher amused as they always do in The Half-Way House. Techow's wonderfully trained cats, John D. Gilbert with his quaint mannerisms, William H. Windom in his impersonation of a colored nurse, Hughes and Hazleton, travesty artists: Couture and Gillette, clever acrobatic comedians: Y. P. Woodward, tambourinist: Nat Gill, ventriloquist and the pictures made up the rest of a very satisfactory programme.

HAMMERSTEIN'S VICTORIA.—Eddie Foy and company headed the programme, and Mr. Foy's funny personality kept the audience in fine humor. The Twelve Navajo Girls were seen here for the first time. They appear in Indian costumes in the first scene and sing a song, several of the girls playing the accompaniment on musical instruments. The drop is lowered and one of them comes on in ordinary dress and plays a violin solo very nicely. She is followed by another, who performs selections on the cello in an admirable manner. A full stage interior shows the twelve girls in smart-looking uniforms, and they give a very good imitation of what a female brass band should be, playing a medley of popular airs with considerable spirit. Taken as a whole the act is a good one and is bound to make an impression on account of the number of people engaged in it. Dida, the wonderful illusion, was seen for the fourth and last week, and still kept even the wisest guessing. The Four Bard Brothers, magnificent specimens of manhood, went through their splendid acrobatic performance with the greatest possible success. The Three Crane Brothers were decidedly amusing in their "rube" minstrel entertainment. W. C. Kelly, who is past-master in all dialects, especially those of the Celt and the negro, scored heavily with his stories and his description of a trial in a Southern court-room. Terley made his first appearance

at this house. He stands in a black-lined cabinet, his bust only being in view. A female assistant makes him up with great expertness to represent a number of famous men, and the result is most pleasing and novel. The Juggling McHans, experts with clubs; Hodges and Launchmere, clever colored entertainers, and the vitagraph rounded out the bill.

PROCTOR'S TWENTY-THIRD STREET.—Henry Miller made his New York vaudeville debut last week in Clyde Fitch's one-act play, Frederic Le-maitre, in which Mr. Miller has appeared at odd times during the past few years. While the play had not the charm of novelty of many of Mr. Miller's admirers, it was new to the majority of the Proctor patrons, and they enjoyed it and the splendid work of the star immensely. It is unnecessary to say that Mr. Miller proved a big drawing card, and many people who had probably never ventured into a vaudeville theatre before were seen in the boxes during the week. Laura Hope Crews, as the pretty little milliner who wanted to be an actress, was altogether charming, and Frank Willard was very good as the valet. John T. Kelly and company played a return engagement in Senator McFee, and again carried off the laughing honors. Maggie Cline, who is in fine trim and full of her old-time vim, sang several rousing songs to the accompaniment of vociferous applause. The Eight Salvagis did a most interesting series of French dances. Herbert's dogs were fine for the children. Hughey Dougherty's stump speech went well. Mayme Remington scored heavily, assisted by her clever colored youngsters. Quigg, White and Nickerson were seen for the first time here in a new musical specialty that will compare favorably with anything in the same line. They harmonize well and have a good repertoire. A. K. Caldera juggled very cleverly and Leo Carillo proved a most entertaining mimic, presenting his imitations in a bright and interesting manner. His description of a Chinese trial was splendidly done. The Latells, Curtis and May and the pictures were also in the bill.

PROCTOR'S FIFTH AVENUE.—Vivian's Papas proved a most attractive entertainment, and laughter was the watchword throughout the week. Esther Tittell was especially engaged for the part of Vivian, and scored a big success. Gerald Griffin, who has been resting for several weeks, returned to the company, and was given a rousing welcome. He played Frederic Walker, and put plenty of unction into the part, which is one of the most important in the play. Mr. Griffin's vacation has done him a world of good, and he has never played with more spirit. Wallace Erskine also deserves great praise for his clever playing of the part of Chester Farnham. Others who scored were H. Dudley Hawley, Thomas H. Burns, Marion Berg, and Gertrude Berkeley. The olio was headed by a new offering called Cinderella Up to Date, presented under the auspices of the Theatre-Buckley Agency. It is a fetching little arrangement of songs and dances with special scenery and costumes, and serves to introduce La Carmontella and the St. Claire Sisters in a very pleasing manner. The act was well received, and will probably enjoy its share of popularity. Hill and Whittaker



"If there be any whose first act in this New Year would be a sin, turn them from that act."

JESSIE COUTHOU.

The above cut is the third in sequence presented by THE MIRROR of Jessie Couthou in her comedy monologue sketch entitled Eleven-Forty P.M. The picture represents Miss Couthou as she stands motionless from terror upon realizing the presence of the burglar in her room. Struck to the heart with amazement and fear, but impressed with the idea that this must not become evident to the intruder, she continues talking excitedly to gain time in which to decide what is

scored heavily, and the Aerial Smiths did a good turn. New motion pictures were shown as usual.

PASTOR'S.—Frank Bush returned with several new stories, which he told as he alone can tell them. Brown, Harris and Brown were very amusing in Captain Hardtack. Henshaw, Francislioli and company were seen for the first time in a new act called A Trial in Vaudeville. The turn is a little crude, but time will remedy that defect, and when the rough edges are smoothed out the act will certainly be a go. Miss Henshaw is a very clever character comedienne. She has a personality that is unique and a method that never fails. The patrons of Pastor's seemed to enjoy the turn hugely, and laughed loudly and very frequently during its presentation. Coakley and McBride danced cleverly. J. A. Murphy and Eloise Willard were among the best numbers on the bill, and their quiet but extremely effective comedy conversation kept the house in a merry mood. Miss Willard's gowns were, as usual, stunning, and caused much favorable comment. Miller and Kresko put on a new act called The Native and the Nabob. Orville and Frank won approval with their equilibristic feats. Other numbers were by Yackley and Bunnell, the Trillers, Humes and Lewis, Edward Mullen and his dog, Mildred Gilmore, Mike Scott, and the vitagraph.

CIRCLE.—The Fadettes of Boston, under the able direction of Caroline B. Nichols, played most charmingly and were rewarded with any number of encores. The Four Mortons continued for a second week to win applause and provoke the audiences to hilarity. Therese Dorgeval, the operatic soprano, sang pleasingly and showed a remarkably well-trained voice. Lee Harrison's jokes and songs found a ready response. Chasino made many amusing shadowgraphs, using his hands and feet very cleverly. Watson, Hutnings and Edwards made their usual hit in The Vaudeville Exchange. Ollie Young and Brother rolled hoops and threw boomerangs with great dexterity. Parodies by Joe Morris, fine balancing by El Zohobed and new vitagraph views were the other numbers.

COLONIAL.—A good vaudeville bill replaced the musical comedy and pantomime programme last week, and increased business was the result. Charles J. Ross and Mabel Fenton headed the list in Oliver Twist. Junie McCree, Edward J. Connolly, Frank Lator, and others appeared

in a farce called Fun in a Pawn Shop. R. G. Knowles' witticisms pleased immensely. Violet Dale scored a most pronounced hit with her imitations of famous actresses. Potter and Hartwell were warmly applauded in their remarkable balancing act. Delphino and Delmora, Carlisle's ponies and dogs, and Napp, Nipp and Napp were also in the bill.

PROCTOR'S FIFTY-EIGHTH STREET.—The stock company again pleased the patrons last week, when The Wife was put on to crowded houses. William Ingersoll as John Rutherford, and Edna Phillips as Helen Truman, gave their usual sterling performances, while Harry Barnhardt as Robert Gray, Harry Blakemore as Major Putnam, Laura Lang as Lucille, and Agnes Scott as Kitty Ives all played very cleverly. The olio included the Craigs, F. Allen Coogan, Elmer Tenley, and the pictures.

PROCTOR'S 125TH STREET.—The Silver King, with James E. Wilson as Wilfred Denver, William J. Kelley as the "Spider," Beatrice Morgan as Nellie Denver, and Lilla Vane, Riley Chamberlin, George Howell, Richard Lyle, and Mathilde Deshon in other important roles, drew large and thoroughly well pleased audiences. George C. Davis, Bailey and Fletcher, and the motion pictures pleased between the acts.

HURTIG AND SEAMON'S.—Annie Yeamans and Louis Wesley topped the bill, presenting their new act for the first time in this borough. Mrs. Yeamans' popularity in New York is very great, and it is needless to say that she received a rousing welcome, and that her work and that of Mr. Wesley won emphatic approval. Al W. Wilson and Lee Errol, who have not been seen here in some time, also scored heavily. Others on the bill were Edith Helena, the clever vocalist; Eddie Leonard and company, Four American Trumpeters, Don and Thompson, the Marco Twins, Irving Jones, and the vitagraph views.

The Burlesque Houses.

DEWEY.—Phil Sheridan's City Sports seemed to fill the bill to the entire satisfaction of large audiences. Maids of Slam was the burlesque in which good work was done by the entire company, which includes Hunter and All, Pan-American Four, Mills and Beecher, and the Seibini-Grovini Trio. This week, Rose Hill English Folly company.

GOTHAM.—Rose Sydelles London Belles furnished an entertainment that won plenty of applause from audiences that filled the house at almost every performance. This was the first appearance of the company in Harlem this season. This week, Transatlantics.

MINER'S EIGHTH AVENUE.—The Transatlantics, including Adele Purvis Onri, Murphy and Brown, Gillette Sisters, and others scored heavily. This week, Indian Maidens.

MINER'S BOWERY.—Frank B. Carr's Thoroughbreds, with an olio embracing Willie Weston, and Washburn and Flynn drew big houses. This week, Bohemian Burlesquers.

LONDON.—The High Rollers, in which Frey

MRS. JIMMY BARRY.



Photo by Gilbert & Bacon, Phila.

Above is a picture of Mrs. Jimmy Barry, who, in company with her husband, has helped the patrons of the best vaudeville houses to pass many a pleasant hour. Mrs. Barry is a pretty, clever, graceful and talented young woman, and has hosts of friends both in and out of the profession, who admire her not only as an artist, but on account of the many good qualities of mind and heart that she possesses. Mr. and Mrs. Barry have had several flattering propositions from well-known managers to go into musical comedy, but their success in vaudeville has been so great that they will probably remain in that field, at least all of next season. They are an ideally happy couple, and nothing gives them greater pleasure than to retire at the end of the season to their pretty little farm near Delaware Water Gap, to rest and store up health and strength for the following season. Mrs. Barry takes a delight in managing her little household, and Mr. Barry finds relaxation in seeing that his own baseball team win at least nine out of ten of the games they play during the Summer.

VAUDEVILLE IN LONDON.

MIRROR BUREAU, TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.

LONDON, March 4.

It is a compliment to a successful author that the very name of one of his publications should give the suggestion for so pleasing a spectacle as was produced for the first time last Monday at the Alhambra Theatre. "My Lady Nicotine" was the title of one of J. M. Barrie's books, and it serves the same purpose for the divertimento, which was based upon everything appertaining to tobacco. Perhaps it could be said that the subject is such a very wide one that it would hardly be possible to do full justice to the multifarious attitudes in which "My Lady Nicotine" could be presented. I somehow anticipated a series of scenes depicting the evolution of the weed from the time of Sir Walter Raleigh to the present. However, I was not disappointed in being first introduced to a tobacco plantation in Virginia of the sixteenth century. The scene was very picturesque and was even more so when the negro slaves executed some fantastic dances with all their typical animation. With quite a poetic license one was led from the New World to the Old, and in an Eastern harem the hookah and the cigarette played their part of comfort and passion. The latter emotion was well depicted in the lissome dancing of La Sylphe, an American who has made quite a name for herself on the Continent. One could hardly class her as a premiere danseuse, though her agile movements were very suitable for the surroundings. From Turkey to Holland is another big jump, but it was taken with the same ease as before, and this time "Pipes and Cigars" were the main element. The effect of the Dutch scenery, with the Hollanders dancing in clogs, was very pretty and one hardly seemed to have sufficient of this when he was hurried from the realistic to the fantastic in the "Discovery of Nicotina." This scene was the introduction to the grand finale, "The Abode of 'My Lady Nicotine,'" in which some magnificent dresses did credit to the wardrobe mistress. The grand march, the dance of the cigarettes and of the pipe, gradually intermingling into a dazzling blaze of color, gave a harmonious blending to the finish of a most elaborate ballet. In costumes and scenic effects the Alhambra has again excelled itself. In dancing there did not seem to be sufficient to satisfy the want for more. Charles Wilson as the producer must be credited with excellent ideas, and the music was quite up to G. W. Byng's standard. Entente Cordiale has been given an earlier place on the programme, and still claims a deal of attention.

George Scott has engaged some clever artists in the French operatic trio, who gave the finale of Gounod's Faust. All three were indeed excellent, particularly M. Ayrot, who was recently with the grand opera in Paris. This manner of entertainment lends a charm to a variety programme which is heartily appreciated for the refined atmosphere it possesses. Of magnificent physique, the Pandurs won their audience with the grace they displayed in their smart hand to hand balancing act. Les Klers-Moulin are in their return engagement with their juggling act. The comedy introduced was highly amusing, and if it were not so typically Continental it might not be as acceptable as it was. Kitty Trane is still on the bill, and her performance, which I have already described, shows to every advantage through the dainty way she has of presenting it. Les Toleas, described as eccentric dancers, were very pleasing, while the Tschilo-Maa troupe of jugglers and the Urban Bioscope scored their time-worn successes.

There is quite an air of mystery in the title of Lu Robinson's new act at the Pavilion Music Hall. Miss Robinson, formerly of the Robinsons Baker Trio, has taken a new departure in introducing The Crucible, in which she is assisted by Mr. Baker. The apparatus used hardly did justice to the wonder of the exhibition, but it did not detract from the marvelous effect of an apparently harmless black powder being suddenly transformed to a mass of molten iron by the ignition of a match. It was not so much in the mystery of the act, as it could be chemically explained, that it proved such an interesting spectacle, but in the absolute novelty of producing wrought iron in so unexpected a manner. It has more than ably taken the place of the "magic kettle," and it should prove very entertaining and perhaps a subject for scientific discussion. Jordan and Harvey, after a lengthy provincial tour, are highly pleasing the Pavilion audiences with their grotesque representation of Hebrew humor. The mysterious iron cage of the Brothers Zachs seemed more mysterious to the brothers than it did to the audience. They invite "all comers" to release themselves from the cage. Houdini not excepted, and though only one of the Zachs accepted his own challenge the interest of the act did not lie so much with him as it did with the other, who gave some amusing imitations as a side attraction. Unless these "mysterious" acts are well done they appear very

MURPHY WAS NOT HELD UP.

Some time ago THE MIRROR contained an article in reference to the alleged "hold ups" in Chicago of vaudeville performers who carry their own scenery. It was asserted in a Chicago paper that some of the officials were "grafting" at the expense of the performers, compelling them to have their scenery fire proofed every week. A letter received from W. H. Murphy states that he experienced no trouble in Chicago, and, in fact, has been treated with more than ordinary courtesy. All he had to do was to make an affidavit that his scenery had been fire proofed, and he was allowed to present his act in full, even the pan of red fire that helps in the climax not being barred. At the City Hall, where the affidavit was made, Mr. Murphy was not asked for a fee, and no charges of any kind were made.

NEW MUSIC HALL FOR NEW YORK.

A cablegram received in New York last week, sent by Florenz Ziegfeld, Jr., announced that Mr. Ziegfeld had completed arrangements with London managers looking toward the opening next September of a new music hall in New York City patterned after the London Alhambra. It is said that several capitalists of New York and Chicago are backing Mr. Ziegfeld in the new enterprise. It is possible that no new theatre may be built, but that one of the present playhouses will be used. The attractions will be sent over from London.

TONY PASTOR'S ANNIVERSARY.

Tony Pastor will celebrate the fortieth anniversary of the beginning of his managerial career in New York on March 22. During all this time his name has been above the door of a New York playhouse and he has been on hand to personally look after the comfort of his patrons. There is no doubt that his friends in and out of the profession will gather in force to offer their congratulations on this occasion.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

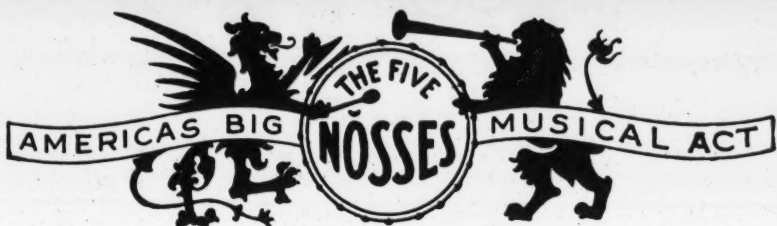
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Composer of "Navajo."

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"The Swells from the Pacific."

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(The ONLY ORIGINAL Fashion Plates).

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Vaudeville Feature Bennett-Moulton Show.

"Shame on you."

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Indicative and quite making in entertainment. The new sketch, entitled "Goodbye to the Past," on the bill and proved most successful. The Palace management have obtained the value of their bill with an eye for the future. The bill with a musical fame, "The Road," the libretto by the author of the "Road," an old-time Savoy opera, is a masterpiece of the atmosphere of a compact one, as every conceivable phase of opera has been introduced in The Knights of the Road. The opportunities of this dainty opera, however, exist entirely in its lyrics, which are charming and most capably rendered by a well chosen company. The scene of an English inn at the time of the Georges, with some highwaymen frisking about with liquor and a pert waiting maid, was a most agreeable diversion from the common run of problem plays now existent. The finale song, "Who'll Serve the King?" excellently sung by the entire company, gave cause for a certain amount of subtle humor when an officer demanded their surrender in the King's name and with a sudden change of loyalty they bind him to the chair and serve themselves to a speedy exit instead. There is something quite refreshing in the entire production, and it will prove an immense handicap to those thinking of producing similar operettas who have not the same unquestionable talent in every direction.

An understudy of Mlle. Genée named Mlle. Marjorie appeared in the Empire ballet last Saturday matinee, and it seemed an experiment on the part of the management which I am afraid will not have quite the desired result when Mlle. Genée is the premiere. Mlle. Marjorie worked very hard and daintily, and must be given credit for making such an excellent attempt to fill Mlle. Genée's shoes. Her appearance left nothing to be wished for.

The Dumonds, who closed last week at the Palace, leave for the Apollo Theatre, Dusseldorf, next week.

The Young American Quintette after a long absence from London, are making quite a success at the Lyceum.

Levine and Leonard are booked to appear at the Palace Theatre shortly and should do well there.

Hayman and Franklin, who have made a hit on this side, have been visiting some relatives in Clonakilly, Ireland.

Delmore and Wilson, who arrived last week on the *Majestic*, open their tour next week at Bordesley.

The Four Lukens have been making a terrific success in Paris at Bostock's Hippodrome. Houdini is at present at the Alhambra in that town and is sure to draw immense audiences.

Herr Unthan, the armless wonder, did a marvelous feat for a wager in driving a carriage and pair through busy London streets with his feet, successfully.

From reports the Vedmars are making quite a success in South Africa with their dancing and comedy act.

Happy Fanny Fields has been scoring right along the line. She is playing a strong bill at the Hippodrome, Manchester, this week.

The new address of Marinelli's agency is 29a Charing Cross Road, where they have found spacious and commodious offices. They have opened an office in New York City, where they intend proceeding with their successful transatlantic bookings to better advantage.

REVONOC.

BRADY'S ENTERPRISE AT CONEY ISLAND.

William A. Brady has been elected President of the Brighton Beach Improvement Company, incorporated last week in Albany, which proposes to conduct a big enterprise at Coney Island next summer. The tract of land lying between the Brighton and Manhattan Beach hotels, comprising thirty-one acres of sand, has been secured and the improvement of it will be begun immediately. One thousand men will be put at work, and it is expected that everything will be ready for the public before the rush of summer visitors begins. Sixteen acres will be laid out for the Boer War spectacle, which will be reproduced as it was seen at the St. Louis Exposition. There will be a grand stand large enough to hold 12,000 persons. The rest of the property will be used for a number of the "Pike" attractions. Orlando Harriman is treasurer of the new company and the directors are Captain A. W. Lewis and J. W. Copeland. As the property secured includes the strip on which the Marine Railway has been operated it is more than likely that that funny little concern will have to go out of business.

THE CIRCUS COMES TO TOWN.

Barnum and Bailey's Circus arrived in New York on Saturday night from the Winter quarters in Bridgeport, several special trains being used to transport the animals and paraphernalia, all of which arrived in good order and were safely transferred to Madison Square Garden, where the season will open on Thursday afternoon. A large force of men took possession of the garden at midnight on Saturday, and everything will be in readiness for the opening. More than the usual interest is being taken in the circus this year, and the orders for seats have taxed the clerical department to the utmost. The European novelties and other features of the entertainment will be fully described in next week's MIRROR.

CHANGES AT WATSON'S.

At the last meeting of the stockholders of the Brooklyn Amusement Company, owners of Watson's Coney Island, W. B. Watson handed in his resignation as manager of the theatre and a committee was appointed to secure a new manager and to select a new name for the theatre. The change will take place about April 1. Manager Watson's retirement from the active management is necessitated by the fact that his private interests cannot receive the necessary attention, and impel him to turn over the Brooklyn house to a resident manager.

THE ABORN CIRCUIT.

The Aborn Circuit of vaudeville houses promises to develop into a very formidable concern. Mr. Aborn has already secured theatres in Troy, Scranton, Wilkes-Barre, Reading, Harrisburg, Erie and Syracuse, and is negotiating for several others that will be added from time to time, as soon as arrangements are completed. The Troy house has started with a boom, and the Syracuse theatre opens this week with a tremendous bill. Mr. Aborn is a hustler and will soon be a big factor in the world of vaudeville.

VAUDEVILLE JOTTINGS.

On March 7 the following performers entertained the Pen and Pencil Club of Philadelphia at the Hotel Bellevue-Stratford: Trollovi, Mr. and Mrs. Perkins Fisher, Spook Minstrels, Hickey and Nelson, the Floradora Sextette and Money Haskell.

Mrs. Dotty Reno, of the Three Renos, presented her husband, Dennis Reno, with a fine baby daughter on March 1. The mother and child were doing splendidly when Mr. Reno wrote giving the joyous news. A wealthy aunt of Mrs. Reno has promised to remember the new baby handsomely, and the little one will be named after her.

Kathleen Franklin, who was injured in a railway accident a few months ago, and who is now rapidly recovering, has won her suit against the Co. Preparatory to resuming her vaudeville and club work she will study music with some of the best masters in New York.

Blampham and Hart produced a new act at West's Theatre, Peoria, Ill., on Feb. 27. It was written by Mr. Blampham.

The Verne Hackett Moving Picture Co. has closed a successful season of twenty-four weeks. The co. was under the direction of J. L. Fisher, and carried ten people. Manager Hackett made a banquet to the people before they were to meet with success in the Widow. In which Miss Browning gives a capital performance as the typewriter.

Dorothy Kent, who for the past four seasons has been playing in vaudeville with James F. Kelly, wishes it understood that she is not the Dorothy Kent now appearing in *A Kiss Gent* has been at her

home in Boston since last August, but expects to resume work shortly.

Phroso has been making a big hit at all the houses of the Poli Circuit, under the personal management of Frederic Trevaillon, who has booked the Proctor Circuit and other well-known houses for his attraction. The Phroso has been very well received and improved, and as now presented requires the services of three people.

Frey and Ferguson are now in their thirtieth week with Woodhull's High Rollers Co. Their new act, by A. S. Hoffman, has made a hit. They have booked Sunday night concerts at the Gotham, Dewey, American and West End, in New York, and the Gotham, Novelty Broadway and Folly in Brooklyn.

The first rehearsal on the stage of the New Hippodrome was held last week. Work is being rushed on the building, and it is expected that the opening date will soon be definitely announced.

One of the original wild men of Borneo, who traveled for many years with Barnum's Circus, died at his home in Waltham, Mass., on March 16. He was known during the latter part of his life as Hiram W. Davis, and was eighty years of age at the time of his death. With his twin brother, who is still living, he had spent sixty years on public exhibition. The twins traveled in every part of the world, and are supposed to have saved a considerable fortune. They were less than four feet high, and for men of their size, were possessed of remarkable strength.

Mrs. Stuart Robson and co. have scored a great success in the Trading Stamp Plan, played by Charles Horwitz. Managers, critics and public men are unanimous in praise of the act, which is voted a big laughing hit. Mrs. Robson is heading a vaudeville co. for several days through New England, and after playing Fall River, Lowell and Brooklyn, The Trading Stamp Plan will be seen in New York.

Charles M. Ernest, the comedian, who also acts as a special agent for the Halley Land and Improvement Company, wishes his friends to be informed of the fact that the Halley co., formerly of 167 Broadway, has removed to 104 and 106 East 125th Street.

Cole's Theatre, in Lynn, Mass., was set on fire on Tuesday evening last by a spark from a moving picture machine. Manager George A. Cole was badly burned while helping his patrons to escape. Five persons in all were injured, and the loss on the building is \$2,000.

Thomas O. Seabrooke will make his reappearance in vaudeville at the Circle on March 27, afterward playing at the Orpheum, Brooklyn, the Victoria, and the various houses of the Proctor Circuit.

A professional matinee of It Happened in Nordland will be given on Thursday afternoon of this week by Lew Fields as a compliment to his old partner, Joe Weber, who has been unable to see the entertainment owing to the fact that no mid-week matinees are given at Lew Fields' theatre.

John G. and Alice McDowell closed March 11 at Brockton, Mass., with McGill and Shipman's co., and have returned to vaudeville. They opened March 13 at the Richmond Theatre, North Adams, Mass., where they met with success.

Rice and Prevost will sail for Europe to-day (Tuesday), and will open at the Olympia, Paris, where they will remain for the entire month of April, with bookings in the principal cities of Europe to follow. They will return in the fall, and will begin by playing engagements of three consecutive weeks at each of the theatres on the Keith Circuit.

Raoul Monbar, known as the "Human Torpedo," who is to appear at the Hippodrome, arrived in New York on Sunday. His act is said to be very startling, and the "Torpedo" who are making their American debut this week at the Colonial, arrived on the same steamer.

W. A. Middlekoff, an aeronaut, was instantly killed at Wallace, Idaho, on Sunday last, by a fall of 200 feet from a parachute attached to his balloon. His assistant, L. M. Odell, who also fell, was seriously injured.

It is said that S. Morton Cohn, the ten-cent vaudeville magnate, intends to invade New York City, and will also extend his circuits in the far West, until he will have at least seventy theatres under his control. A lot of the Western houses will have the name "Star Theatre" over the doors, and those in the East will be labelled "Family Theatre."

W. B. McCullum's big act, The Sunny South, has closed a successful season. It is booked solid next season in this country. Later on will be seen in Europe.

Lixie N. Wilson, while playing at Shea's, Buffalo, last week, was the recipient of many fine floral offerings. Buffalo is her home city.

John Ford and Mayme Gehrue have their new act almost ready for production. It will enlist the services of ten girls.

Thomas D. Daly has been engaged by Thompson and Dundy for their Hippodrome forces.

Pauline Hall intends to take out a company of her own next season, and has already secured some good bookings.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blankets will be furnished on application. Names of performers with combinations are not published in this list.

Abbott, Annie—Vaudeville, London, Can., 20-25.
Adair and DeLoe—Columbia, St. Louis, 20-25, C. O. H., Chgo., 27-April 1.
Adams and Drew—Keeney's, Bklyn., 20-25.
Adams and Foster—Haymarket, Chgo., 20-25.
Adams, Mabel—Keith's, Prov., 20-25.
Addison and Livingston—Empire, Terre Haute, Ind., 20-25.
Adgate and Lyons—Mohawk, Schenectady, N. Y., 20-25.
Ainsley, Josephine—Chase's, Wash., 20-25.
Albion, Louis—Arcade, Toledo, 13-25.
Alderman, Joseph—Apollo, Nuremberg, Germany, 1-31.
Aldrich, Charles T.—Amphion, Bklyn., 20-25.
Algonquin, The Proctor's 23d St., 20-25.
ALEXANDER, GEO. B.—Howard, Boston—Indefinite.
Allen and Delmain—Olympic, Chgo., 20-25.
Allen, Leon and Bertie—G. O. H., Butte, Mont., 20-25.
Allen, Phyllis—Olympic, Chgo., 20-25.
Allen, Searl and Violet—Trent, Trenton, N. J., 20-25.
Alline, Joseph and Pietro—Amphion, Bklyn., 27-April 1.
Allison, Mr. and Mrs.—Pastor's, N. Y., 20-25, Cook's, Rochester, N. Y., 27-April 1.
Almond, Tom—Colonial, N. Y., 20-25.
Alpine Family, Orph., Los Angeles, 13-25.
Alva, Alice—Casto, Lowell, Mass., 20-25.
American Girls, Twelve—Proctor's, Newark, N. J., 20-25.
Amoros, Mlle.—Keith's, N. Y., 20-25, Keith's, Prov., 27-April 1.
Anderson and Gones—Proctor's 23d St., 20-25.
Apollo—Orph., Chgo., 20-25.
Armitage and Burke—Casto, Fall River, Mass., 20-25.
Armstrong and Holly—G. O. H., Indianapolis, 20-25.
ASHTON, MARGARET—Empire, Palace, Hackney, 20-25, Empire, Holloway, 27-April 1.
Auntie, Tossie—Circus Carre, Amsterdam, Holland, 16-31, Circus Variete, Copenhagen, Denmark, April 1-30.
Austin, Tambourine—A. and S., Boston, 20-25.
Avon Comedy Four—Casto, Lowell, Mass., 20-25.
Bacon and Coogan—A. and S., Boston, 20-25.
Baker and Madison—H. and S., N. Y., 20-25, H. and S., Bklyn., 27-April 1.
Baker and Baker—Novelty, Denver, 20-25.
Baker, Pete—Keith's, Prov., 20-25.
Bard Brothers—Empire, Boston, 20-25.
Barila, Arthur—Phillips, Richmond, Ind., 20-25.
Barn Dance—Cook's, Rochester, N. Y., 20-25.
Barnes, Stuart—Shea's, Buffalo, 20-25.
Barrett and Bell—Casto, Lowell, Mass., 20-25.
Barrett Sisters—Orph., Frisco, 20-April 1.
Barry and Walters—Hopkins', Memphis, 20-25, Orph., New Or., 27-April 1.
Barry, Mr. and Mrs. Jimmy—Temple, Detroit, 20-25.
Keith's, Cleveland, 27-April 1.
Barton and Ashley—Coliseum, London, Eng., 6-April 8.
Bates, Louise—Lyric, Lincoln, Neb., 20-25.
Bayes, Nora—Amphion, Bklyn., 20-25, Keith's, N. Y., 27-April 1.
Be-Anos, The—Arcade, Toledo, 20-25, Star, Hamilton, Can., 27-April 1.
Bedini and Arthur—Keith's, Phila., 20-25.
Bellman and Moore—Rand's, Troy, N. Y., 20-25.
Shea's, Buffalo, 27-April 1.
Benedict and Powell—A. and S., Boston, Feb. 27-25.
Benner, Emeline—Howard, Boston—Indefinite.
Benjamin and Freeman—Casto, Marion, Ind., 20-25.
BERGERE, VALERIE—Keith's, Boston, 27-April 1.
Bernsteins, The—Grand, Joliet, Ill., 20-25.
Bimbo, Bonni, Brr—Poli's, New Haven, Conn., 20-25.
Bliss, Bluna and Blinn—Olympic, Chgo., 20-25.
Black, Violet—Poli's, New Haven, Conn., 20-25.
Bohe, Collina—Shea's, Buffalo, 20-25, Shea's, Toronto, 27-April 1.
Boises, Four—Orph., Los Angeles, 27-April 8.
Boisface and Waltinger—Orph., New Or., 13-25.
Bordlynn and Ward—Imperial, Leadville, Col., 20-25.
Brehan, Louise—Orph., Kansas City, 20-25, Orph., Denver, 27-April 1.
Brittons, The—H. and S., N. Y., 20-25.
Brooks, Herbert—Orph., Omaha, 20-25, Orph., Minneapolis, 27-April 1.
Brooks, John—Bastable, Syracuse, N. Y., 20-25.
Brown and Navarro—Victoria, N. Y., 20-25.

Brown Brothers—West Side, Janesville, Wis., 20-25.
Brown, Charles—Pickwick, San Diego, Cal., 20-25.
Brown, Fred—Keith's, Boston, 20-25.
Brown, Whiting—Orph., Utica, N. Y., 20-25.
Colonial, N. Y., 27-April 2.
Bruce and Cooper—Novelty Grand, Fresno, Cal., 20-25.
Novelty, Stockton, 27-April 1.
Bruno and Russell—Keith's, Phila., 20-25.
Bryant, The—Empire, Hoboken, N. J., 20-25.
Indiana, 27-April 1.
Buckner—Haymarket, Chgo., 20-25.
Buhler, Richard—Keeney's, Bklyn., 20-25.
Burke and La Rue—Columbia, Cincinnati, 20-25.
Burke's Dogs—Rand's, Troy, N. Y., 20-25.
Caldwell and Berry—Vaudeville, London, Can., 20-25.
Burns, Harry—Flora's, Madison, 20-25, Garrick, Burlington, Ia., 27-April 1.
Burns, Jimmy—Vaudeville, London, Can., 20-25.
Burton and Brooks—Keith's, Phila., 20-25, G. O. H., Frisco, 27-April 1.
Burton and Burton—Main St., Peoria, Ill., 20-25.
Busch-De Vere Trio—Orph., Omaha, 20-25.
Bush and Gordon—Hathaway's, New Bedford, Mass., 20-25.
Byrne and West—Unique, Sacramento, 20-25, Empire, Frisco, 27-April 1.
Caffery and Grant—A. and S., Boston, 20-25.
Calcedo—Orph., Bklyn., 20-April 1.
Caine's Dogs—Proctor's 5th Ave., 20-25.
Caldera, A. K.—Proctor's 5th Ave., 20-25.
Callahan and Berry—Vaudeville, London, Can., 20-25.
Cameron, Grace—H. and S., N. Y., 20-25.
Camille Trio—Chase's, Wash., 20-25.
Campbells, Juggling—Broadway, Frisco, 20-25.
Capitaine, Alcide—Olympic, Chgo., 20-25.
Carillo, Leo—Proctor's Albany, 20-25.
Carlini and Otto—Portland, Port., Me., 20-25, Pastor's, N. Y., 27-April 1.
Carlo's Dogs—G. O. H., Indianapolis, 20-25.
Carmen Sisters—Portland, Port., Me., 20-25, Medford, 27-April 1.
Charles' Salem, Mass., 27-April 1.
Carroll, Mlle.—G. O. H., Portland, Ore., 13-April 1.
Carroll and Clark—Brook, Marion, Ind., 20-25.
Carroll and Gardner—Crystal, Kansas City, 20-25.
Carroll, Johnnie—H. and S., Bklyn., 20-25.
Carrollston and Hodges—Ben's, Escanaba, Mich., 20-25.
Carter, Billy—Mohawk, Schenectady, N. Y., 20-25.
Carter and Waters—Hopkins', Louisville, 20-25, G. O. H., Nashville, Tenn., 26-April 1.
Castaw, Edward—St. Paul, 19-25, Chgo., 26-April 1.
Cavan, Joe, Toledo, 20-25.
Chadwick Trio—Family, Mahanoy City, 20-25, Pastor's, N. Y., 27-April 1.
Chamberlains, The—Empire, Leeds, Eng., 20-25, Empire, Newcastle, 27-April 1.
Chamber, Mlle.—Pittsburgh, 20-25.
Chevalier, Albert—Chase's, Wash., 13-25.
Cinderella—Garrick, Wilmington, Del., 20-25.
Christopher—Orph., Seattle, Wash., 20-25.
Clark, Lucy—Keith's, Prov., 27-April 1.
Clark and Tempe—Grand, Spokane, Wash., 20-25.
Claude, Toby—Cook's, Rochester, N. Y., 20-25.
Clifford and Hall—Pastor's, N. Y., 20-25.
Clifford, Billy—Single—Empire, Boston, 20-25.
Clifford and Lynn—Olympic, Chgo., 20-25.
Cline, Maggie—Orph., Bklyn., 20-25.
Cobley and Way—Columbia, Chgo., 20-25.
Cole and Johnson—Orph., Kansas City, 19-25.
Columbians, The—Orph., Omaha, 20-25.
Comas, Frank—Grand, Portland, Ore., 20-25.
Conchas, Paul—Orph., Kansas City, 19-25.
Conway and Leland—Empire, Glasgow, Scot., 20-April 1.
Cook and Sylvia—Pastor's, N. Y., 20-25.
COOKE AND MISS ROTHERY—Svea, Stockholm, Sweden, 16-31, Circus Variete, Copenhagen, Denmark, April 1-30.
Cooper and Robinson—Orph., Denver, 20-25.
Coote, Bert—Keith's, Prov., 20-25, Keith's, Phila., 27-April 1.
Corbet and Forrester—Novelty, Oakland, Cal., 20-25.
Coulas, Eight—Hathaway's, New Bedford, Mass., 20-25.
Corrigan, Emmett—Orph., Omaha, 26-April 1.
Courtispe, Jane—Chase's, Wash., 20-25.
Cousins and Humphrey—Proctor's 125th St., 20-25.
Cowles, Eugene—Proctor's 125th St., 20-25.
Cox, Ray—Empire, Boston, 20-25.
Crane Brothers—Proctor's, Albany, N. Y., 20-25.
Craigs, Musical—Keeney's, Bklyn., 20-25.
CRESSY, WILL M., AND BLANCHE DAYNE—Orph., Minneapolis, 26-April 1.
Cullen, James H.—Hopkins', Louisville, 20-25, Hopkins', Memphis, 27-April 1.
Cummings, Ralph—Bijou, Fall River, Mass., 20-25.
Cutty, Six Musical—Keith's, Boston, 20-25, Keith's, Prov., 27-April 1.
Dacey and Chace—Olympic, Chgo., 20-25.
Dahl, Katherine—Circus Carre, Amsterdam, Holland, 16-31, Circus Variete, Copenhagen, Denmark, April 1-30.
Dahl, Stark and Lou—Keith's, Phila., 20-25.
Darrow, Mr. and Mrs. Stuart—Arcade, Toledo, 20-25.
DAY, EDMUND—Keith's, Boston, 20-25.
Davies, Duo—Casto, Los Angeles, 20-25.
DAY, GEORGE W.—Columbia, St. Louis, 20-25, C. O. H., Chgo., 27-April 1.
D'Arville, Camille—Grand, Indianapolis, 20-25.
De Butz, Count—Orph., New Or., 19-25.
De Haven, Sextette, Carter—Columbia, Cincinnati, 20-25, Keith's, Cleveland, 27-April 1.
De Koe Trio—Arcade, Toledo, 20-25.
De Onzo Brothers—Hopkins', Louisville, 20-25.
De Verdi, Mlle.—Victoria, N. Y., 20-25.
De Vora, Mills—Empire, Hoboken, N. J., 20-25.
De Witt, Burns and Torrance—Garrick, Wilmington, Del., 20-25.
Deane, Sydney—Orph., Omaha, 19-25, Orph., Kansas City, 27-April 1.
Delmore and Darrell—Pastor's, N. Y., 20-25.
Delmore and Oneda—Keeney's, Bklyn., 20-25.
Delmore and Wilson—Dublin, Ire., 20-25, Belfast, 27-April 1.
Delmore, John and Emily—Castle, Bloomington, Ill., 20-25.
Delmore, Misses—Chase's, Wash., 20-25, Maryland, Baltimore, 27-April 1.
Derenda and Green—Tivoli, Cape Town, S. A., Feb. 27-April 13.
Derrivin, J. T.—Broadway San Bernardino, Cal., 20-25.
Devence and Shurtz—Family, Lancaster, Pa., 20-25.
Dida—Circle, N. Y., 20-25.
Dida—Keith's, Phila., 20-25.
Dida—G. O. H., Pittsburgh, 20-25, Keith's, Cleveland, 27-April 1.
Dillon Brothers—Keith's, Cleveland, 20-25.
Dixon, Agnes—A. and S., Boston, 20-25.
Dodson, Billy—Pickwick, San Diego, Cal., 20-25.
DOHERTY SISTERS—Wintergarten, Berlin, Germany, 1-31, Casino, Nice, France, April 1-26.
Dorcy Foodies—Bklyn., 20-25.
Dolan and Lennart—Poli's, Bridgeport, Conn., 20-25.
Dollar Troupe—Keith's, Phila., 20-25.
Donovan, Fanny—Chutes, Frisco, 20-25.
Don and Thompson—Trent, Trenton, N. J., 20-25.
Dougherty, Hughie—Proctor's, Newark, N. J., 20-25.
Downey, Lealie T.—Novelty, Stockton, Cal., Feb. 27-April 1.
Doyle and Higgins—Bijou, Racine, Wis., 20-25.
Doyle, Major—Poli's, Springfield, Mass., 20-25.
Doyle, Patay—Pickwick, San Diego, Cal., 20-25.
Drako's Dogs—Orph., Kansas City, 20-25.
Dras and Dras—C. O. H., Chgo., 20-25.
Drew, Mr. and Mrs. Sydney—Amphion, Bklyn., 20-25.
Draze, Tivoli, London, Eng., Feb. 8—Indefinite.
Duffy-Redca, Troupe—H. and S., Bklyn., 20-25.
Duffy, Sawtelle and Duffy—Pastor's, N. Y., 20-25.
Drummer Quartette—Empire, Boston, 20-25.
D's and D's—C. O. H., Chgo., 20-25.
Dumonds, Three—Trent, Trenton, N. J., 20-25.
Dunbar's Goss—Bijou, Duluth, Minn., 20-25.
Duncan, A. O.—Olympic, Chgo., 20-25.
Dupont, Mary—Shea's, Toronto, 20-25, Mohawk, Schenectady, N. Y., 27-April 1.
Earle Comedy Troupe—A. and S., Boston, 0-25.
Eckert and Berg—Poli's, New Haven, Conn., 20-25.
Eckl and Wilson—Bon Ton, Phila., 20-25.
Edwards and Davis—Huber's, N. Y., 20-25.
Eldorado Sisters—Pickwick, San Diego, Cal., 20-25.
Eldridge, Fress—Hopkins', Memphis, 20-25, Maryland, Balto., 27-April 1.
Ellis, Joe—Ben's, Escanaba, Mich., 20-25.
Elmos, The—Odeon, Dayton, O., 20-25.
Elton, Sam—Columbia, St. Louis, 20-25, C. O. H., Chgo., 27-April 1.
Emmett, Grace—Orph., Utica, N. Y., 20-25.
Empire City Quartette—Orph., Bklyn., 20-25.
Epps and Loretta—Casto, Fall River, Mass., 20-25.
Erle and Leo—Casto, Fall River, Mass., 20-25.
Esmonde, Mr. and Mrs. Edward—Proctor's 23d St., 20-25, Garrick, Wilmington, Del., 27-April 2.
Evans, George—Circle, N. Y., 20-25.
Evert, The Great—Melina's, Hanover, Germany, 1-30.
Exposition Four—Boston, 20-25.
Fadette's Orchestra—Orph., Bklyn., 20-25.
Falke, Eleanor—Orph., New Or., 20-25.
Fantas, Two—Bijou, Green Bay, Wis., 20-25.
Farrell, Charlie—A. and S., Boston, 13-25.
Felix and Barry—Proctor's 23d St., 20-25.
Ferguson and Mack—Empire, Hoboken, N. J., 20-25.
Ferrell Brothers—H. and S., Bklyn., 20-25.
Fierda and Hansa—Helel—Mohawk, 20-25.
Fields, Happy—Fanny—Royal, Oldham, Eng., 20-25.
Empire, Edinburgh, Scot., 27-April 1.
FIELDS, W. C.—Princess, Manchester, Eng., Feb. 19-March 30, Scala, Copenhagen, Denmark, April 1-30.
Filson and Erol—H. and S., Bklyn., 20-25, Shea's, Buffalo, 27-April 1.
Finlay and Burke—Empire, Hoboken, N. J., 20-25.
FISHER, MR. AND MRS. PERKINS—Maryland, Balto., 20-25, G. O. H., Pittsburgh, 27-April 1.
Fitzgibbon-McCoy Trio—Mohawk, Schenectady, N. Y., 20-25.
Flood Brothers—Poli's, New Haven, Conn., 20-25.
Folkert, Arthur O.—G. O. H., Butte, Mont., 19-25.
Ford and Wilson—Orph., Denver, 20-25.

Ford Sisters—Columbia, St. Louis, 20-25, C. O. H., Chgo., 27-April 1.
Foster, Charles—Bijou, Rockford, Ill., 20-25.
Foster's Dogs—Cook's, Rochester, N. Y., 20-25.
Fox and Foxie—Columbia, Cincinnati, 20-25.
Fox and Hughes—Utahna, Salt Lake City, 20-April 1.
Fox and Melville—Alhambra, Belfast, Ire., 20-25.
Foy, Della—Keith's, Cleveland, 20-25.
Foy and Clarke—Olympic, Chgo., 20-25.
Foy, Eddie—H. and S., N. Y., 20-25, Keith's, Boston, 27-April 1.
Frank and Albright—Huber's, N. Y., 20-25.
Franklin, Ben—Family, Mahanoy City, Pa., 20-25.
Franklin, Irene—Proctor's, Albany, 20-25.
Frasier Trio—G. O. H., Pittsburgh, 20-25.
French, Henri—Shea's, Buffalo, 20-25.
Frobel and Ruge—Ronacher's, Vienna, April 1-30.
Gardner and Madden—H. and S., N. Y., 27-April 1.
Gardner, Griffin and Gardner—Empire, Manchester, Eng., 20-25.
Gardner, Jessie—Zoo, Toledo, 20-25.
Gardner, West and Sunshine—Bijou, Dubuque, Ia., 20-25.
Gardner, Willie—Keith's, Phila., 20-25.
Garrison, Jules and Ella—Amphion, Bklyn., 20-25.
Genaro and Theol—Berlin, Germany, 1-April 30.
Gennell, May—Olympic, Chgo., 20-25.
George and George—Haymarket, Chgo., 20-25.
George and Harrington—Bos., 20-25.
Gilbert and Burt—Casto, Lawrence, Mass., 20-25.
Gilford, Harry—Shea's, Toronto, 20-25.
Gill, Nat—Family, Lancaster, Pa., 20-25.
Gillen, Tom—Lyric, Cleveland, 20-25.
Gilletto's Dogs—Poli's, Springfield, Mass., 20-25.
Glenn, Marie—A. and S., Boston, 20-25.
Glisandos, The—Proctor's 58th St., 20-25.
Glinzeretti Troupe—Amphion, Bklyn., 20-25.
Gloria Augusta—Orph., Bklyn., 20-25, Circle, N. Y., 27-April 2.
Godfrey, Hal—Keith's, Cleveland, 20-25, Arcade, Toledo, 27-April 1.
Goforth and Doyle—Galexy, Springfield, Ill., 20-25.
Goggin and Davis—Palace, Sunderland, Eng., 20-25.
Golden and Hughes—Pastor's, N. Y., 20-25.
Golden Gate Quintette—Arcade, Toledo, 20-25.
Golden, Master—Casto, Fall River, Mass., 20-25.
Gordon, Cliff—H. and S., N. Y., 20-25.
Gordon, Vichou and Cohen—Keith's, Prov., 20-25.
Gordons, Three—Unique, Los Angeles, 13-25.
Gorman and West—Howard, Boston, 20-25.
Gottlob, Mr. and Mrs.—Earl, Pueblo, Col., 20-25.
Grand Opera Trio—Empire, Boston, 20-25.
Grannon, Ida—Orph., Utica, N. Y., 20-25, Mohawk, Schenectady, N. Y., April 1.
Grant, Sydney—Keith's, Phila., 20-25.
Grays, Margaret—Main St., Peoria, Ill., 20-25, National, Kansas City, 26-April 2.
Gregsons, The—Poli's, Springfield, Mass., 20-25.
Gridley, Mr. and Mrs.—G. O. H., Chgo., 20-25.
Green and Werner—Orph., Minneapolis, 27-April 1.
Hale and Francis—Hippodrome, London, Eng., 1-April 30.
Hall, Pauline—Keith's, Boston, 20-25.
Hammond and Forrester—Weast's, Peoria, Ill., 19-25.
Grand, Joliet, Ill., 27-April 1.
Hanson, Mildred—Keith's, N. Y., 20-25.
Harnacks, The—Bijou, Fall River, Mass., 20-25.
Harnish, Mary—Hathaway's, New Bedford, Mass., 20-25.
Harper, Desmond and Bailey—Cook's, Rochester, N. Y., 20-25.
Harrigan, James—Keith's, N. Y., 20-25, Keith's, Boston, 27-April 1.
Harris, Charles—Grand, Portland, Ore., 20-25.
Harrison, Lee—Cook's, Rochester, N. Y., 20-25, Temple, Detroit, 27-April 1.
Haskell, Loney—Keith's, Phila., 20-25, Trent, Trenton, N. J., 27-April 1.
Hatch Brothers—Weast's, Peoria, Ill., 20-25.
Hathaway and Walton—Arcade, Toledo, 20-25.
Hawkins, Lew—Maryland, Baltimore, 20-25.
Hawthorne Sisters—Empire, Boston, 20-25.
Hayman and Franklin—Palace, Halifax, Eng., 20-25.
Palace, Hartlepool, 27-April 1.
HEERMANN, ADELAIDE—Maryland, Balto., 20-25, Pol's, Waterbury, Conn., 27-April 1.
Hebron, Tom—Crystal, Milwaukee, 20-April 1.
HELENA, EDITH—Proctor's 23d St., 27-April 2.
Henderson and Ross—Poli's, New Haven, Conn., 20-25.
Henning, Lewis and Henning—Jeffers, Saginaw, Mich., 19-25.
Henry, Eugene—Monarch, Lawton, Okla., 20-April 1.
Herbert's Dogs—Proctor's, Newark

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LAWRENCE, MASS.—Casto (Al. Haydn mgr.): Thomas J. Cash, res. mgr.): Week 13: Avar. Comedy Four. Alva, Jennie Homer, Ed. Welbs, Lutz Brothers, Lambert and Pierce, Ed. Nettie Masse. Good bill and business.—Colon (Ab. Shid and Rush, mgrs.). Week 13-18: Harding (He. Old Mlle. Olive Violet Rice).

BURLINGTON, IOWA.—GARRICK THEATRE (Vic. Hugo, mgr.): Lottie and Jim Rutherford, the Two Fantás, Senor Garza, Albert Frye, and biograph pleased good houses 6-11.

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Winsome Winnie 8 pleased good sized audience. Beggar Prince 11; fair house and co. Walter Fane Stock co. 13; big business; good co. Checkers 20.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): Orpheum Show (vaudeville) 12; best bill ever seen in city; large audience delighted. Station's U. T. O. 15. Yon Yonson 19. Capital and Labor 29.

RHINELANDER.—GRAND OPERA HOUSE (Will T. Seeger, mgr.): Alphonse and Gaston 14; good business; co. and performance without merit. Donna Troy Stock co. 20-25 (except 21). Merchant of Venice 21.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): Mildred Holland in Triumph of an Empress 9; not large, but appreciative audience. Beach and Bowers' Minstrels 15. Bonnie Brier Bush 21.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): David Harum 8; crowded house. Mahara's Minstrels 12; good houses. Tenderfoot 14. Ruined Life 15.

WEEHAW.—THEATRE (William C. Wing, mgr.): Holly Tolly 13; co. fair; house fair. U. T. C. 23. Howe's Pictures 31. Mildred Holland in Triumph of an Empress April 1.

MERRILL.—BADGER OPERA HOUSE (Will T. Seeger, mgr.): Holly Tolly 14; excellent co.; good business; one of best attractions of season. Merchant of Venice 22.

WAUSAU.—GRAND (C. S. Cone, prop.): Mildred Holland 8 pleased crowded house. Alphonse and Gaston 13 failed to please good house. Holly Tolly 15.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Fair co. 10, 11; good houses. In Buffalo Mystery. Lighthouse Robbery. Jesse James. Burglar.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Six of four 12; fine business; pleased. U. T. C. 14; S. R. O.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Alphonse and Gaston 10 failed to please small audience.

LA CROSSE.—THEATRE (J. Stras, mgr.): Isle of Spice 11 pleased large house.

WYOMING.

RAWLINS.—OPERA HOUSE (T. H. Frew, mgr.): Over Niagara Falls 10, 11; good co.; poor houses. A Little Outcast 21.

LARAMIE.—NEW GRAND (W. M. Marquardt, mgr.): From Rags to Riches 7; good co. and business. Little Outcast 22.

CHEYENNE.—TURNER HALL THEATRE (H. A. Clarke, mgr.): Over Niagara Falls 13; fair co.; good business.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Five Stock co. 7-14. Plays: Two Orphans. McKenna's Filtration. Hazel Kirke. Dr. Jekyll and Mr. Hyde. and Red River; big business; good performance. W. S. Harkins 20-April 8. Mummy and Humming Bird 10, 11. Sheely-Young Stock 13-15. American Vaudeville 17-22. **YORK THEATRE** (H. J. Armstrong, mgr.): Dale's English Opera Singers opened for three nights 13 to good business; fine entertainment. Edward Terry 23 in Sweet Lavender.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Edward Terry 10, 11, supported by capable co., presented Sweet Lavender and House of Burnside; excellent performance; large, fashionable audience. Cingales 13, 14; very good musical comedy; delighted large audiences. May Yobe Vaudeville co. 15.—GRAND OPERA HOUSE (R. J. Bird-whistle, mgr.): House dark week 13-15.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.): J. E. Turton, mgr.: Casanova Stock co. 6-8; big houses; now closed their engagement for this season. Ysaye delighted large and fashionable audience 9. Jane Corcoran and good co. in Pretty Peggy 10, 11; good business. May Yobe Vaudeville co. drew fair houses 13, 14. Cingales 15, 16. Edward Terry 20, 21. Dale's English Opera co. 22-25. Bertha Galland in Dorothy Vernon 25-27.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Briscoe, mgr.): Adelaide Thurston in Polly Primrose 13; large and satisfied audience; clever co. Radley Stock co. 17. Houdigan's Troubles 18. Le Vion's Imperial 20-22. Bonnie Brier Bush 31. Bertha Galland April 5. Dora Thorne 11.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (D. McIntyre, mgr.): Sky Farm 9; fair house; pleased. Sherlock Holmes 14. San Toy 17.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, mgr.): House dark week 6.

GUELPH, ONT.—ROYAL OPERA HOUSE (G. I. Higgins, mgr.): Hearts of Oak 13; fair co. and business. San Toy 15; excellent chorus but only fair principals; excellent business. J. H. Stoddart in Bonnie Brier Bush April 4.

ORILLIA, ONT.—OPERA HOUSE (Thompson and Robbins, mgr.): Hearts of Oak 8; fair co. and attendance. Lord Chumley 16. Marks Brothers 20-25. Kafir Boy Choir 27. Bonnie Brier Bush April 13.

BRANTFORD, ONT.—STRATFORD'S OPERA HOUSE (F. C. Johnson, mgr.): Hearts of Oak 11; fair house; good performance. Sky Farm 14; splendid performance; full house. Lord Chumley 14.

BARRIE, ONT.—GRAND OPERA HOUSE (John Powell, mgr.): Hearts of Oak 10 disappointed large audience. Lord Chumley 17. Marks Brothers 27-April 1.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): Erroll Dunbar in Sherlock Holmes 15; excellent performance and stage effects; splendid business. Lord Chumley 22.

SYDNEY, N. S.—SYDNEY LYCEUM (Macadam and Cruise, mgr.): W. S. Harkins co. in Raffles 9 and Lost, Strayed or Stolen 10; crowded houses both performances; co. fair.

BERLIN, ONT.—OPERA HOUSE (Frank Ford, mgr.): Hearts of Oak 10; performance fair; poor house. Kennedy Players 13-18; repertoire.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, mgr.): Hearts of Oak 7; fair co. and business. Lord Chumley 15.

GLACE BAY, N. S.—KING'S THEATRE (Macadam and Cruise, mgr.): W. S. Harkins co. in repertoire 6-8; good business.

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